

Visual Rhetoric of the Title Design in Bollywood Movie Posters

A thesis submitted in partial fulfilment of the
requirement for the degree of

**Doctor of Philosophy
in Design**

By

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*Written in memory of my
Abba &
dedicated to my family*





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DECLARATION

I hereby declare that the work contained in this thesis entitled “Visual Rhetoric of the Title Design in Bollywood Movie Posters” is my own work done under the supervision of Associate Professor D. Udaya Kumar, at the Department of Design, Indian Institute of Technology Guwahati, Assam, India. I hereby declare that to the best of my knowledge; it contains no materials previously published or written by another person, or a substantial proportion of material which have been accepted for the award of any other degree or diploma at IIT Guwahati or any other educational institute, except where the due acknowledgement is made in this thesis. Any contribution made to the research made by others, with whom I have worked at IIT Guwahati or elsewhere, is explicitly acknowledged in this thesis. I also hereby declare that the intellectual content of this thesis is the product of my work, and as per general norms of reporting research findings, due acknowledgements have been made wherever the research findings of other researchers have been cited in this thesis.

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CERTIFICATE

This is to certify that the thesis work presented herein by Mr. Mohammad Shahid was undertaken under my guidance and supervision. The volume of work presented here, for the award of Doctor of Philosophy (PhD) in Design of Indian Institute of Technology Guwahati, was not submitted by him earlier for any other degree.

He has undergone four specified/suggested courses and fulfilled all the requirements of rules and regulations as mentioned in the PhD ordinance for submitting the thesis for PhD degree of IIT Guwahati.

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Abstract

India has a diverse visual culture and language. Visual culture includes street graphics, folk art, local art and craft, theatre art, cinema and much more. Cinema art, one of the significant parts of this diverse visual culture brought a tremendous change in other visual sectors especially in street graphics. Cinematic culture in India started in late 19th century, in parallel with the western countries. It comprises of movies produced across the country in different languages. Among them Bollywood is a Mumbai based India's leading movie Industry. Movies produced by this centre are of hybrid in nature and mostly produced in the Hindi language. Movie publicity is a part of a visual culture which shows profound influence on other sectors such as shop signs. Across timeline, different mediums like public announcement (vocal), print and digital are being used for movie's advertisement. Publicity in print media is evident since the beginning of Indian cinema. It started with newspaper advertisements shortly followed by posters and banners full of visuals.

Researchers believed that a movie poster can sell the movie without saying anything. It is a composition of static image and text which gives the firsthand visual experience of the movie to the viewers. Static image mainly includes movie stars portraits, graphical elements and key scenes from the movie and the textual part is in the form of title design, movie star names and credit block. Along with the movie star visuals, title design is another key element of the movie poster, which has been given significant importance over the period. It gives an identity to the movie and acts as a logotype. Unlike the conventional typography, title design has been explored in many ways such as manipulation in shape, size, colour, position, visual texture, and letterform structure to convey meaning and theme of the movie more effectively. It features other design variables also referred as 'external elements' such as outline, shadow and combination of image and text to make the title more expressive.

Though there has been general discussions and literature about the movie poster design, specifically about the visuals and colours used, title design has been neglected

throughout the timeline. There hardly any literature which has documented and investigated the development of this powerful visual element. For the detailed understanding of title design and its visual characteristics and their role, there is a need for a systematic investigation. Therefore, with an aim to understand the development of movie titles in Bollywood movie posters, the main objectives of this research work are-

1. To understand the development and role of movie titles in the Bollywood movie posters.
2. To identify the characteristic features in Bollywood movie titles.
3. To determine the trends in the key characteristic features.
4. To determine the influence of technology on the development of the title design, and
5. To find out features related to the specific genres such as mythological, action, social drama, romance, crime/violence and comedy.

Gillian Rose (2012) framework '*the sites, modalities and methods for interpreting visual materials*' is adopted for the analysis, which is based on thinking about the visual material in terms of three sites: the site of *production*, the site of *image* itself and site of *audiencing*. The initial study started with experts' interviews that included creative heads of design studios, old poster and banner artists, subject experts and journalists. As more than hundreds of movie produced every year in Bollywood, a coding system is adapted to short the popular movies and restrict the sample size. Content analysis is used to count the frequency of different design variables so that trends can be predicted. Moreover, a visual semiotic framework was adopted to understand the structure and meaning-making nature of significant visual attributes, specifically in title design. The findings suggest that the titles have evolved through the influence of social culture, visual trends, and technological advancement. It possesses important design features which have been explored to make title more effective and persuasive. Design variables show significant changes from pre-digital to the digital era, and also there is commonality in the use of visual attributes based on the genre of the movies.

Thesis organization

The thesis has been organized into six chapters, starting from introduction to the conclusion. The introductory chapter outlines the motivation for the study and highlights the channels through which the study has been narrowed down to the title design in Bollywood movie posters. It summarises the aims and objectives as well as research questions. It also outlines the framework and methods adopted for the study.

Chapter two covers literature review. It starts with an overview of Indian cinema mainly focused on Hindi/Bollywood cinema industry, followed by a discussion about movie publicity and publicity materials. It outlines literature on regional cinema industries, poster design history, poster design practices in Hollywood, historical development in typography, and famous poster artist associated with Bollywood cinema under appendix – A, B, C, D, and E respectively. In the last it covers a detailed investigation of development in Bollywood movie poster using Gillian Rose (2012) framework.

Chapter three and four covers the major part of the thesis where movie titles are analyzed. With an aim to address first two research questions, chapter three covers the detailed discussion about the methodology adopted for the analysis. It investigates the development in the title design, key characteristic features associated with it and their role in poster design. The chapter results into the synthesis of all characteristic features associated with title design along with their major contribution in terms of meaning-making and persuasive title design.

With an aim to address last three questions proposed in this study, chapter four details the method used for sample selection which include unique coding system and content analysis. Content analysis has been used to analyze and predict the trends in key characteristic features synthesized in chapter three. Chapter looks into the major changes happened during the transition from pre-digital to digital era and summarises

with the main influencing factors responsible for these changes. It also groups characteristic features based on the movie genre.

Chapter five summarises the whole thesis with major contributions, limitations and possibilities for the future work.



Important terms used in the thesis and their definitions

Term	Definition
Audiencing site	The site where image encounters with the audience/viewers. It is the site where viewers use their knowledge and interpretation skills to make meaning out of the presented visuals and graphic art.
Bollywood	Hindi language movie industry based in Mumbai.
Case	This refers to letter case used in the title design. It is the distinction between the letters that are in larger upper case / capitals / majuscule and smaller lower case / minuscule. Title case is also kept under this category where each principle words starts with capital letter followed with small letters.
CinemaScope CINEMASCOPE	A cinematographic process in which special lenses are used to compress a wide image into a standard frame and then expand it during projection. It results in an image that is almost two and a half times as wide as it is high.
Connotation	It is an indirect meaning associated with a word or a sign. Connotation deals with the deeper meaning which is not apparent and mostly associated with the cultural components such as ideas, values, attitudes or behaviors.
Denotation	It is a direct or literal meaning associated with a word or a sign. It relies on explicit and referential meaning.
Dimension	Here dimension defines the number of coordinate requires specifying any point within the object. In simpler way two-dimensional is without volume and three-dimensional is with volume.
Decoration	Decoration refers to the extra embellishment or ornamentation done to the letters as well as whole title using different elements such as floral motifs, decorative terminals, outline and drop shadow.

Display position	It refers to the display platform or site where posters are displayed such as street walls and cinema theatre.
Direction	This refers to the alignment of the title with respect to poster layout.
External elements	This refers to the extra elements added to the letters or whole title design. In this thesis, extra elements include image and decoration.
Face	It is an attribute given to particular letter/font/typeface. In this thesis it refers to serifs and sans-serifs categories.
Fusion	It is defined as the process or result of joining two or more things (here it is image and letter/text) together to form a single entity.
Image site	This refers to the image itself and looks into the different design elements and their arrangement in the movie poster layout.
Juxtaposition	Juxtaposition is an act or instance of placing two elements (here it is image and text/movie title) close together or side by side. This is often done in order to compare/contrast the two, to show similarities or differences.
Language	Here language means the word taken for the titling. Whether it is from English or Hindustani (Hindi + Urdu). For example title of the film Pakeezah (1972) is in Urdu language but the main title written on film poster is in Latin script.
Melodrama	A melodrama is a story or a play full of exciting or sad events and characterized by exaggerated emotions. In a melodramatic movie characters show stronger emotions than real people.
Milestone movies	Milestone movies are the movies that mark the different changes and laid the foundation of Bollywood cinema. These are the movies which are critically acclaimed by the

	film historians and researchers.
Pragmatics	Pragmatics is a subfield of linguistics and semiotics that studies the ways in which context contributes to meaning. It is the study of the relationship between signs and sign-using agents.
Position	Position defines the placement of the title inside the poster layout. As many posters have title in all three scripts, to decide the position, only primary title (the title which is prominent and assigned more space in the poster layout) has been given preference.
Perspectice	It is defined as the art of representing three-dimensional objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other. It helps to create an illusion of depth and volume on a flat surface.
Production site	This refers to the place where movie posters are designed and produced. The site of production deals with the production process, people involved in the production and technologies used at the time of production.
Semiotics	Semiotics is an understanding and investigation of how meaning is created and how meaning is communicated.
Semantics	Semantics is the study of meaning created by signs in a system. The system can be linguistics or image based.
Syntactic	Syntactic means relation to syntax. It is a study of the relationship among signs in a formal structure. In this thesis it refers to the investigation of structural elements of a movie title and their interrelationship.
Shape	Shape refers to the visual form taken by the title design.
Script	It is the written characters or typeface used for designing the title. In this thesis this has been refers to Latin, Devanagari and Urdu scripts.

Size	This refers to the scale relationship of the title with respect to the poster size.
Stroke	It is the visual appearance of letter's stroke, i.e. contour of the letterform.
Style	Style refers to the regular and italics/oblique shape of the letters/typeface used in writing system.
Spacing	It is defined as the spacing between two letters. The process of adjusting the space between two letters is known as kerning.
Texture	It refers to the appearance of letterform surface.
Visual hierarchy	It is defined as arranging a group of visual elements according to their emphasis in the composition. Understanding the relative significance of each element in the composition, the nature of reader and context in which meaning will be made helps in establishing the visual hierarchy.
Weight	It is referred to strength and defined as the visible impact of type achieved through the contrast of line thickness and boldness or ratio between the relative width of the strokes of letterform and their height.

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1 Introduction

Indian cinema is defined by the movies produced in different languages all across the country. Based in Mumbai, Bollywood is mainly known for the Hindi language movies. This industry produces hundreds of movies every year having different names/titles. Also referred as logo of the movie, titles along with giving identity, carries many other qualities which are experienced by the viewers but hardly noticed or appreciated as an art form or a design? Why one cannot imagine a movie without a title or it is difficult to find a single movie without a title? If it is so important then, what is its significance? How it is designed? What characteristic features it possesses? And, how it communicates with mass audiences? There are many questions on the same line which are hardly addressed in a systematic way. All above queries are related with an effective communication between the titles and targeted viewers.

Oxford dictionary defines communication as “the imparting or exchanging of information by speaking, writing, or using some other medium”. There are mainly three types of communication; verbal communication, non-verbal communication and visual communication. Verbal communication is done through speaking whereas non-verbal communication relies on tone, body language, gesture etc. Visual communication is the communication through visual aids. Researchers have concluded that visual communication is less ambiguous than the verbal messages (Bulmer & Buchanan-Oliver, 2006; Köksal, 2013) and when both support each other, the meaning gets intensified (Meggs, *Type & Image: The Language of Graphic Design*, 1992). Visual communication is one of the most important and ancient ways of sharing information using different visual means such as signs, symbols and imageries. For example, when language was not invented, cave paintings which were drawn or etched into cave walls acted as a most significant way of communication between our ancestors. All the three types of communication i.e. verbal, non-verbal and visual involve some rhetoric to make it more powerful and persuasive.

Rhetoric is defined as the art of effective or persuasive speaking or writing, however; it is not only related with the literal meaning of a word. Similar to images and pictures; a word's visual imagery has also a role in persuading us (Ryne, 2013). Visual rhetoric is a part of an umbrella term known as *visual literacy*. Visual literacy can be divided into three categories: visual thinking, visual learning and visual rhetoric or visual communication (Stolley, Pepper, Brizee, & Angeli, 1995). It is "a field or enquiry aiming to analyze all kinds of visual images and texts as rhetorical structure" (Danesi, 2017). It is the term related with the study of visual imagery within the discipline of rhetoric (Foss, 2004) and explores the persuasive power of the visual artefacts around us. The basic method discussed for visual rhetoric can be traced back to Roland Barthes's article titled 'The rhetoric of the Image' (1964). In this article, he talks about "denotative" (direct or literal) as well as "connotative" (indirect or symbolic) meaning of visual images (Barthes, 1977). Through visual rhetoric, one tries to resolve the connotative meaning of the visual images. Sonja K. Foss opined that,

"Visual rhetoric, as it is employed in the discipline of rhetoric, has two meanings. One refers to visual images themselves – visual communication that constitutes the object of study. The second meaning references a perspective or approach rhetorical scholars adopt as they study visual rhetoric. Together, these two senses of the term point to the need to understand how the visual operates rhetorically in contemporary culture" (Foss, 2004)

Movie publicity materials such as posters also carry the rhetorical meaning which is embedded in the cultural, aesthetic and social values in a specific context. Scholars have perceived movie posters in many ways such as a cultural icon, a semiotic moment, a commodity (Mazumdar, 2003), as a mass media (Haggard, 1988), an object of art (Pinto & Sippy, 2008) and visual artefact (Devraj & Bouman, 2010). Though a movie poster is a composition of different design elements, we perceive it as a whole without emphasizing on its individual elements separately because of our 'intuitive cognition' (Arnheim, Visual Thinking, 1969). A movie poster is dominated by non-textual elements mostly by movie stars images, however; title design under

textual category has been considered as an important element. Sometimes it overpowers other visual elements and acts as a primary source of connection with the movies. Title's imagery and literal meaning have assisted in terms of meaning making and depiction of movie theme. For its better understanding, we need to be in 'intellectual cognition' mode, a term coined by Rudolf Arnheim in 1969. According to him, this intellectual cognition mode helps us to make a conscious attempt to identify different visual component of a design and their interrelationship with one another along with the verbal rhetoric of the information. Title of a movie carries both attribute: visual and verbal and have strong correlation with each other. To understand the visual attribute, we need to understand the visual rhetorical force it posses in relation to its literal meaning. With emphasis on that, this thesis work highlights the development and role of movie titles in Bollywood, and tries to understand the rhetorical meaning associated with it, both verbal and visual. The understanding will help to know the role of expressive typography/lettering in terms of effective and persuasive meaning-making.

1.1 Motivation for the Research

The genesis of my research is the accidental encounter with a paper titled, 'The Grammar of Cinema: Typography in Australian movies of the 1950s' (White & Bourke, 2002). It happened during my master thesis titled "Lettering in Bollywood Film Posters" at Department of Design, IIT Guwahati. This gave the insight to look at Indian cinema and see whether such similar research has been done or not. Despite having so many languages and scripts, the typography concern and knowledge has been less explored in India. Movie publicity; especially in Bollywood has a rich and diverse visual culture. Along with visuals, it also includes explorations in art of lettering in terms of movie title and credit block design. Initial investigations revealed that visual content of publicity materials have interested many researchers and writers leaving the lettering or typography untouched. This inspired to do further research into the subject.

1.2 Area of Focus

Indian cinema is a big industry comprising many regional cinema industries. It produces movies in more than fifty different languages. Some of the important ones are Bengali, Telugu, Tamil, Malayalam, Marathi and Hindi (also referred as Bollywood). Each industry is so vast and exclusive that each one requires a separate research to understand its development. Bollywood Cinema among them is one of the most popular, diverse and successful industry in the world (Ahmed S. A., 1992; Matusitz & Payano, 2012). The movies produced from this industry show pan-Indian culture and released all across the country irrespective of the social-class and languages. This is also the only industry in India which is consumed by the Indian Diaspora across the globe since its beginning. Bollywood had influenced many sectors including the visual culture. Cinema art especially the publicity materials brought a major change in other visual sectors such as street graphics. Throughout the timeline different mediums and materials have been used for the movie publicity. Until the digital revolution, movie publicity was dominated by hand-painting and printed materials. Among the different forms of printed materials, movie poster remains a dominating and significant publicity. It is the only publicity material which is widely used in both digital and non-digital platform (Figure 1.1). Many scholars define movie poster as a piece of advertising material which is used to publicise the movie (Mehta J. , 1956; Haggard, 1988; Ahmed S. A., 1992; Staber, 1993; Dwyer & Patel, 2002; Mazumdar, 2003; Pinto & Sippy, 2008). It is a single static image around which entire campaign of movie publicity is defined. It would be relevant to investigate an art form which has its presence since the beginning of Indian cinema and had played an essential role in movie publicity. This further led to focus our investigation on movie posters.

The next challenge was the selection of posters for the investigation. Bollywood cinema industry produces more than hundreds of movies each year. According to the sixth report of National Film Archive of India, India has produced 1000 movies during the silent era. Till 2015, total count is around 43,000 movies (Ministry of Information and Broadcasting, NFAI, 2015). It is nearly impossible to find the entire

movie posters. Keeping the scope of this research, it is hard to analyse all the posters produced till date. Hence in the interest of this research, we have narrowed down only to the popular movies for the content analysis in chapter four. However, the semiotic approach in chapter three has used all available posters collected from different sources. The possibilities of getting popular movie posters were more compared to the non-popular ones. This also provides an opportunity to analyse movie posters which are significant and trendsetter in the Bollywood history. Here we are not assuming that a popular movie possess a popular poster.

1.2.1 Research on Bollywood movie posters

Studies show that a poster is a composition of many design elements. These elements can be grouped into two major categories; textual and non-textual. Out of these elements, visuals of movie stars and title of the movie (also referred as the logo of the movie) are two most significant and dominating elements. Along with the other non-textual materials, the title plays a significant role in communicating the theme of the movie. It has appeared everywhere irrespective of the modes and mediums of publicity. The available literature (Haggard, 1988; Mazumdar, 2003; Mazumdar, 2007; Mazumdar, 2014; Pinto & Sippy, 2008; Devraj & Bouman, 2010) (Blamey & D'Souza, 2005) is mostly focused on the non-textual elements especially the development in movie stars image and colour. However, the deeper investigation to determine role and development of the title design across the timeline is missing. There is a need for a more detailed and systematic approach for understanding the title design and its development in Bollywood cinema. This gap in literature leads us to focus on the title design as the main subject of investigation. Figure 1.1 illustrates the channels through which the focus area is narrowed down to title design.

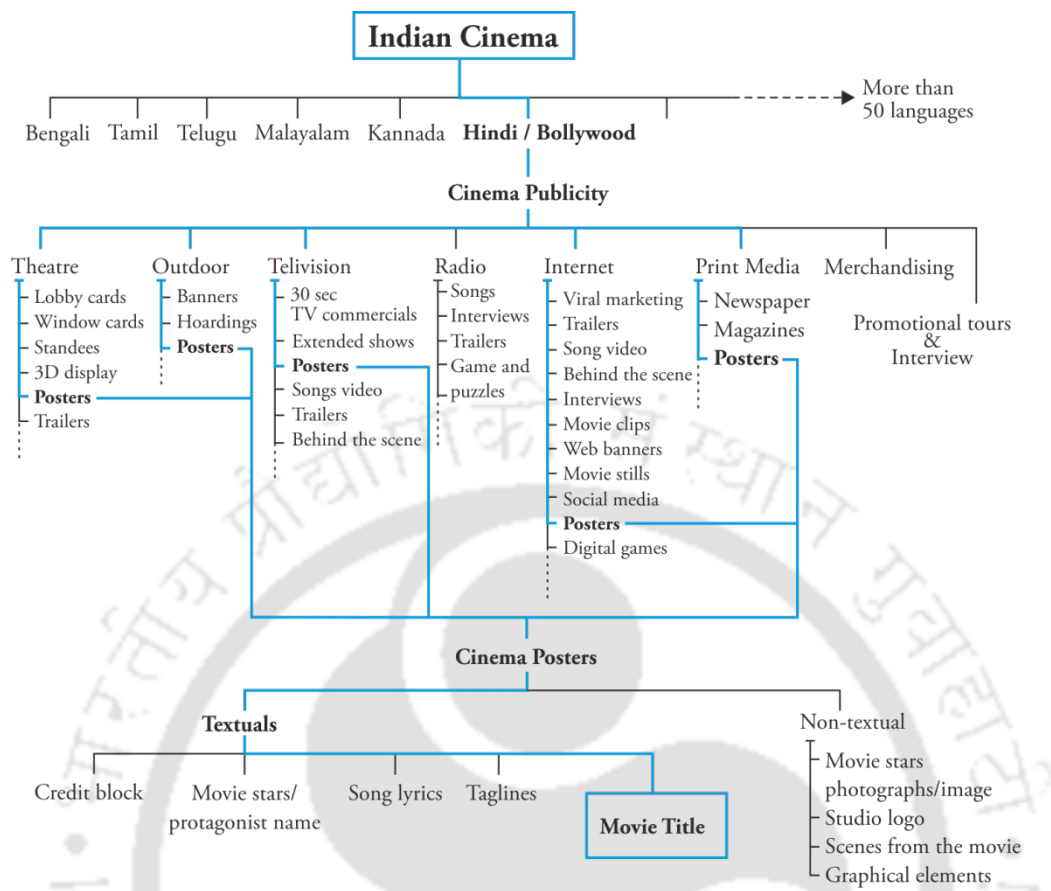


Figure 1.1: Flowchart: area of focus

A preliminary investigation reveals that title design in Latin script has dominated the timeline and in most of the cases it has been preferred over Devanagari and Urdu scripts. In many instances, features associated with Devanagari and Urdu scripts are just an imitation of the features explored in Latin script. Experts in the field of poster design confirm this practice (Atmanand, 2015; Nanda, 2015; Chudasama, 2015). Therefore, in this study the main emphasis has been given to the titles designed in Latin script and the content analysis is based on the same.

1.3 Aim, Objectives and Research Questions

According to the Rudolf Arnheim (1969) ideology, we all possess an “intuitive cognition” and use it when we make any design choices. We generally perceived things as a whole without looking at its individual characteristic features. This often

happens with the title design. The title design composes of many design features and for the better understanding, we need to make a “conscious attempt” by looking at all the possible design features. With an aim to understand the development of movie titles in Bollywood, we have come up with five objectives and two sets of research questions to fulfil them. The first set includes two research questions which are about understanding the development in title design and finding the key characteristic features associated with it. The second set includes three research questions and is more focused on finding the trends in characteristic features, their genre-specific orientation if any and the role of technology. Table 1.1 lists the objectives and related research questions of this study.

Objectives	Research Questions	
1. To understand the development and role of movie titles in the Bollywood movie posters.	How has the title design evolved in Bollywood movie posters across the timeline?	Set-I
2. To identify the key characteristic features in Bollywood movie titles.	What are the key characteristic features associated with the titles in Bollywood movie posters?	
3. To determine the trends in the key characteristic features.	What are the trends in the key characteristic features associated with the title design in Bollywood posters?	Set-II
4. To determine the influence of technology on the development of the title design.	What is the role of technology in the development of the title design?	
5. To find out features related to the specific genres such as mythological, action, social drama, romance, crime/violence and comedy.	Are there any genre-specific features?	

Table 1.1: Objectives and research questions

The proposed research questions will not only result into understanding the role of title design and its meaning-making nature but, it will also help to identify the different influencing factors associated with its development. This is because, along with the movie publicity, the advertising materials were also engaged with the visual aesthetic of that period. According to Rachel Dwyer and Divia Patel (2002), every

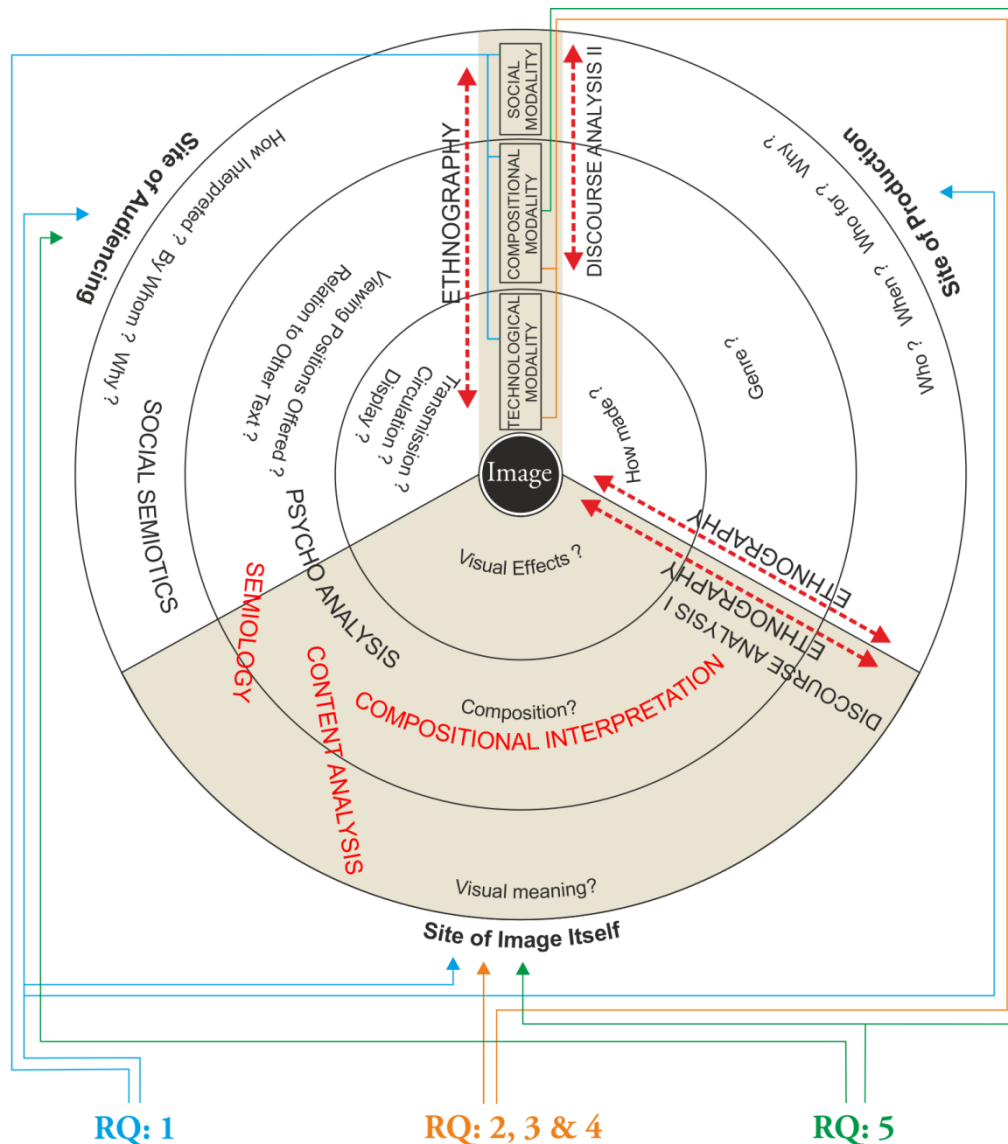
phase in India's development brought a distinct aesthetic change in advertising. German art historian Alois Riegl has opined that the stylistic forms of an art show a relation to a social, cultural, and technological condition in that culture (Meggs, *Type & Image: The Language of Graphic Design*, 1992). Whereas, according to Friedrich Kittler, the technologies used in the making of an image determine its form, meaning and effect (Friedric, 1999).

1.4 Methodology of the Study

Movie posters are a form of a static image. Every image has an effect, and these effects are always embedded in social practices. 'Compositionality' of an image includes content (visual elements), colour and spatial organisation (Rose, 2012).

Understanding these components provides a platform for further detailed investigation. For the study, movie posters from different sources such as books, National Film Archive of India, Osianama (a digital online archive of movie memorabilia), poster collectors, and poster shops were collected.

The basic framework adopted for the analysis is based on the 'Visual Methodologies' by Gillian Rose (ibid.). The framework titled '*the sites, modalities and methods for interpreting visual materials*' is based on the thinking about the visual materials in terms of three sites: the *production* site, the *image* site and the *audiencing* site. The model is drawn from different theoretical sources proposed by different scholars. Rose has suggested that in a broader perspective, interpretation of a visual image and its meaning-making happens through these three sites. These three sites have three different aspects also called as Modalities. These modalities are technological, compositional and social. The modalities help to understand an image critically. Figure 1.2 illustrates the use of above framework to answer the research questions posed in this study. The first research question is associated with all three sites. Second, third and fourth questions are linked to the *image site* whereas, the fifth question is related to the *image* and *audiencing* site. Figure 1.3 further illustrates the details of these three sites, modalities and methods.



1. How has title design evolved in Bollywood movie posters across the timeline?
2. What are the key characteristic features associated with the title design in Bollywood movie posters?
3. What are the trends in key characteristic features associated with the title design in Bollywood posters?
4. Has technology played a role in the development of the title design?
5. Are there any genre-specific features?

Figure 1.2: Framework for analysis. Source: Gillian Rose, 2012

Kind of audiencing, Place of representation, Gender/class, period/historical moments, Education/cultural change, and Sexualities. All these social modalities can affect and influence the image reading.

Image decoding is influenced by-

1. Individual experience and schemata.
2. Cultural or social symbol on the basis of different sign stimulus received from the visuals.

The assumption of 'different way different people interpret same text' has to be ignored to make content analysis result replicable (Michael Ball and George Smith, 1992 & Don Slater 1998).

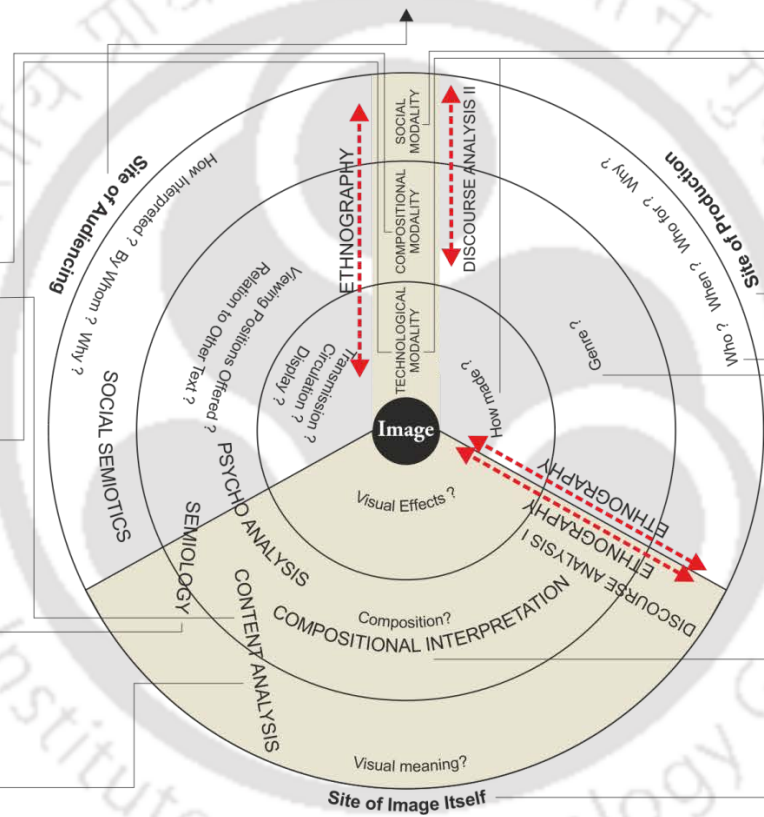
Content analysis exclusively deals with the compositional modality of the site of the image itself. Very little to say about the production or audiencing of the image (Gillian Rose, 2012).

Technologies used in the making of an image determine its form, meaning and effect (Friedrich Kittler, 1999).

Meaning

It gives replicable and valid inferences from data to their context (Krippendorf, 1980 & Weber, 1990).

Quantitative and Qualitative



- Social modalities include social, political and economic structure at the time of visuals production.
- Change in the technology of production and transmission have a huge impact on the audience.
- Circumstances of production may contribute towards the effect a visual have.
- Abilities and skills of originator influence the design.
- The genre is the way of classifying visual images into a certain group.
- Compositional interpretation at the site of the image analyses different components of an image to understand the relationship and meaning-making.

Figure 1.3: The sites, Modalities and methods of investigation for interpreting visual materials, Source: Rose, 2012

The site of production deals with the production process, people involved in the production and technologies used at the time of production. One important element where an analyst should look at is the author of the posters to find out what its maker intends to show. Poster artists have an important role in the meaning-making process. Interviews with poster artists, designers and scholars associated with Bollywood industry was done to understand their role and audio recorded. Interviews conducted in the movie '*In Search of Fading Canvas* (2015)' have also been referred. This movie is based on the life of poster and banner artists, development in publicity design, and its current scenario in Indian cinema. It features many artists from all across the country. The list includes some of the famous poster artists of Bollywood cinema such as Diwakar Karkare, Satish Agarwal, Ambaji Dornal, Balkrishna L Vaidya and Chinnappa.

The second site at which image meanings are made is the *image* itself. Researchers have argued that "an image may have its own effects that exceed the constraints of its production (and reception)" (ibid.). Associated with the compositional modality, the site of image suggests that every image is comprised of many formal components. These components act as an individual sign and create meaning in relation to the other signs. Counting the frequency of these components in the group of images can help to know the dominating elements and trends across the timeline.

Audiencing, a term coined by John Fisk (1994) is another important site where the meaning of an image is made. It is the site where viewers use their knowledge and interpretational skill to make meaning out of the presented visuals and graphic art. These interpretations are highly rooted in the cultural setting. Culture is a complex term concerned with the production and exchange of meaning between groups or individual people in society. This meaning creation totally depends upon the people who take part in the meaning-making (Hall, 1997).

Rose has listed different research methods applicable in three sites for the analysis of a visual material (Figure 1.2). This study follows both qualitative and quantitative research technique to address the proposed research questions. A semiotic approach

has been used to answer the first two questions. Using semiotics, the analysis is divided into three sections- syntactic, semantics and pragmatics. The syntactic approach has been used to understand the formal structure of the title design and the structural relationship amongst the different elements. Semantics has been utilized to understand the meaning-making nature of different elements whereas; pragmatics gives an understanding of the role of context in the title design development.

Wijnholds (1997) 'aspects of typography' and Rob Carter (1997) 'typeface morphology' has been used as a guideline to find different characteristic features in the title design. The findings from the analysis are further supported by a semi-structured expert's interviews. The subject experts include researchers, poster artist, movie journalists, and creative heads of leading publicity design studios in Bollywood.

Quantitative content analysis has been used to answer the last three questions. To restrict the sample size only popular movies are selected. To select the popular movies, a colour coding method has been used. This coding has been done based on fourteen parameters which define movie popularity. These fourteen parameters can be grouped into four major categories; 1) Milestone movies in Bollywood cinema, 2) Highest grossing movies, 3) Highest rated movies, and 4) Award-winning movies.

Finding posters of early movies especially produced before the 1940s is very difficult. Therefore the timeline has been set from the 1940s onwards. The colour coding method has resulted in 996 popular movies. However, 105 movies were unable to make the list because of unavailability of posters. Finally, 891 movie titles were selected for the analysis. Literature and experts interview suggest that major changes in the poster design had happened during the transition from handmade posters to digital designs. It is believed, movie *Dilwale Dulhaniya Le Jayenge* released in 1995 used one of the first digitally designed movie poster (Devraj & Bouman, 2010). After this the timeline was ruled by digital designs. Therefore the samples are further divided into two groups; 1) pre-digital (1940-1994) and digital (1995-2014). The pre-digital timeline includes 583 titles whereas digital timeline includes 308 movie titles. Even though the digital posters have dominated since the mid-1990s, the

practice of making hand painted posters was still used in few cases. Hence, only digitally designed titles from 1995 onwards has been considered for the analysis. After sampling, to predict the trend and changes, frequency of values related to each feature found through syntactic analysis has been counted for both pre-digital and digital timelines. The result obtained is represented in the form of a radial chart especially developed for this study. Further, findings from the two timelines are analyzed and argued based on the literature and experts opinions. Different methodologies considered for the analysis are further elaborated in respective chapters.

1.5 Insights from the chapter

The chapter outlines the motivation for the study and highlights the channels through which the study is narrowed down to title design in Bollywood movie posters. It emphasizes that movie posters are one of the most important materials used in movie publicity. It also underlines the research gap in the existing literature on title design and stressed that there is a need for a systematic investigation to understand the development of title design in Bollywood. Based on the lacuna, five objectives and related research questions has been raised. Methodology section gives an overview of Gillian Rose research framework '*the sites, modalities and methods for interpreting visual materials*' used in this study. It outlines the qualitative and quantitative methods adopted for the analysis.



2 Literature Review

The literature review provides an overview of the six cinema industries in India namely Bengali, Telugu, Tamil, Malayalam, Kannada, and Mumbai based Hindi cinema industry also known as Bollywood. The objective is to cover an in-depth study of development in Bollywood cinema and movie publicity. The study also covers a detailed investigation of poster design in Bollywood which includes compositional interpretation, poster design practices and role of context in the development of movie posters.

2.1 Indian Cinema

Indian Cinema¹ originated in the late nineteenth century in parallel with the western countries (Thoraval, 2000; Dwyer & Patel, 2002; Ganti, 2013; Devraj & Bouman, 2010). This industry comprises of movies produced in more than 50 different languages across the country (Rajadhyaksha & Willemen, 1998). Linguistic criteria is one of the most convenient and clearer ways of movie classification for Indian movies, as there are some movie production centres like Bombay and Madras, which produces movies in many languages irrespective of the place. Also, few directors have worked on movies shot in various states in their respective local languages.

Since inception, Indian Cinema has proliferated and grown to a world's largest cinema industry (Thoraval, 2000). It is credited for making the maximum number of movies in the world. For example, from 1990 to 1999, Indian cinema has produced 15787 movies as compared to 3284 movies in United States (Silver, 2007). The huge difference in number indicates the scale of Indian cinema. This industry has been through post-war depression, fall of studio system and postindustrial modernity. In

¹ The history of Indian Cinema is compiled from number of sources but relies most heavily on (Thoraval, 2000; Bhaumik, 2004; Raheja & Kothari, 2004; Ganti, 2013; Dwyer & Patel, 2002; Patel, Benson, & Carol, 2007; Devraj & Bouman, The Art of Bollywood, 2010; Ramachandran & Rukmini, 1985).

spite of these uncanny situations it has stood tall because of its strong base on social, artistic, moral and religious structure.

The first step towards the cinema was the invention of photography. Photography was first introduced in India in 1840 (Ganti, 2013), and within few years it spread all across the country. Many professionals have taken up this opportunity to explore this new field further. In the next 50 years, cinema industry witnessed a change in technology with the invention of Motion Picture Technology (Cinematograph²) by a French Inventor Leon Bouly in 1892. Later it was acquired and developed by Lumiere Brothers in 1895. This technology was first introduced in India in the form of cinematograph show by Marius Sestier on 7th July 1896 at Watson's Hotel in Bombay (Thoraval, 2000). For the first few days, the show was only for the European audience as the hotel did not allow Indian visitors. On 14th July it was opened to the Indians at Novelty Theatre in Bombay (Ganti, 2013). Later many theatres started across the country, making cinema as one of the popular cultures. Some of the most significant industries which have contributed towards major development in Indian cinema are Bengali, Tamil, Telugu, Malayalam, Kannada and Bollywood cinema.

2.1.1 Regional cinemas

Literature shows that the six major cinema industries namely Bengali, Telugu, Tamil, Malayalam and Kannada and Bollywood have originated almost at same time during the early 20th century. Each industry has developed getting influence from the socio-cultural changes and technology. They have contributed in various ways in the development of Indian cinema. Bengali cinema has added various new techniques such as telepathy shot, flashback, background music and playback singing. This industry is also credited for bringing parallel cinema in the mainstream. Telugu and Tamil have contributed in terms of using special effects. It is interesting to see that evolution in movie themes have similar pattern in all the industries. The early cinema is dominated by mythological, followed by social drama, social discrimination,

² A term coined by French inventor Leon Bouly, refers to a motion picture film camera and also used as film projector and printer (Abel, 2004).

historical, youth culture which includes love affairs and rebellion theme, action and masala movies. Refer **Appendix - A** for the development and contributions of regional cinema industries.

2.1.2 Bollywood/Hindi Cinema

Hindi cinema, also known by the name Bollywood³ is a Mumbai based movie industry. After screening the first motion movie in India, Bombay became the key centre for the movie production and distribution in early days. Movies produced by this centre are mostly in Hindi language showing influence from India as well as foreign culture (Devraj & Bouman, 2010). Bollywood is known for its melodramatic and multi-genre nature of the movies also referred as 'Masala' movies. These movies are characterised by extravagant song and dance numbers, emotions, comic scenes, action and many more things.

Bombay is a city developed by the British East India Company as a gateway for commerce and trade during the seventeenth century. This resulted in a great influx of merchant, artisan and labourers from all across the country as well as the world. Because of this, Bombay became a place of cultural, linguistic and regional diversity (Ganti, 2013) ultimately causing a Pan-Indian culture. This incursion of diversity resulted in building a city which is more liberal and busy in its own space. Akbar S. Ahmed (1992) opines that Bombay is one of the religiously neutral places in south Asia and show a relative harmony between people from all races and religions. Apart from that, it was the economic base of India which helped movie technology to take

³ Bollywood is a label used for huge number of the Hindi films produced in Mumbai. It is a cinematic tradition built on a crowd-pleasing mix of melodrama, romance, moral conflict and music. Amit Khanna is credited for coining this term (Goswami, 2013). He is a journalist, film producer, poet and great lyricist. Though many people have problem with term Bollywood, it has created a brand name for commercial Hindi cinema which is quite popular in India as well as abroad mostly in Indian diaspora. Nowadays the use of 'Bollywood' term is quite common including official documents produced by government body. Because of its popularity and brand name, this term has been used throughout the thesis to refer popular Hindi cinema.

root and flourish under the shades of other industry (Ganti, 2013). Parsis were at the root of this economic base and became the major contributor in the beginning through their capital and creative infrastructure. Parsi theatres played a major role in shaping the industry. Almost all the people working in these theatres switched to the movie industry in different roles like performers and writers. Involvement of people from different ethnicity was also the reason behind a diverse culture and tradition.

Bollywood cinema can be divided into four phases; Early period (from beginning up to 1940s), golden period (late 1940s to 1960s), classic Bollywood (1970s to 1980s) and new Bollywood (1990s to present). The early period is mainly characterized by the silent movies based on mythological theme. *Raja Harishchandra* (1913) by Dadasaheb Phalke is considered as the first silent movie made in India. The defining feature of the early period was growth and decline of the studio system and the rise of the star system (Mehta J. , 1956). The 1930s saw studio setup on Hollywood model. This setting brought professional touch to industry where stars and technician become a part of the contract. During the period, Mumbai came up with three famous cinema theatres, Regal (1933), Eros (1938), Metro (1938) (Figure 2.1). The Art Deco movement during the period inspired the style and architecture of these buildings. These theatres mostly screened Hollywood movies, thereby bringing value and aesthetics of west to the Indian audience.



Figure 2.1: Art Deco inspired movie theatres: Regal Cinema (1933), Metro Cinema (1938) & Eros Theatre (1938)

Himansu Rai was the man who brought foreign collaboration in Indian cinema. In the 1920s he produced three silent movies *The Light of Asia* (1925), *Shiraz* (1928)

and *A Throw of Dice* (1929) in collaboration with famous German director Franz Osten (Koch, 1985). His intention behind the outside collaboration was to improve the standard of Indian cinema and to make it marketable abroad. He wanted Indians to understand the power of this medium. Directed by Franz Osten, *The Light of Asia* was the first successful Indian movie which was released and appreciated outside India. Franz Osten was also credited for directing *Achhut Kanya* (1936), referred as one of the classics of Indian Cinema. Bollywood continued producing silent movies till the mid-1930s, though India's first talkie *Alam Ara* was produced in 1931. Introduction of talkies and influence from the west in the 1930s brought radical transformation in Indian movie industry. The revolutionary change marked the beginning of a Golden Age in Bollywood cinema. The song and dance formula discovered by Indian producer in their very first sound movie *Alam Ara* (1931) pleased the audience to great extent. All these developments resulted in the expansion of Bollywood with a large number of skilled specialists in sound engineering, music design and singing. The 1930s also saw wartime interruption of imports. Disturbance in import provided the business opportunity for Indian capitalist and manufacturers and brought the rising tide of modernity in India (Dwyer & Patel, 2002). Industrial progression, the rise of mills, economic growth and business opportunity in urban areas like Mumbai resulted in a huge influx of workforce and labourer from the rural areas of the country. This one-way migration brought new cinema audience to the industry. This was also the time India was going through major change in social and political structure (Maddison, 1971). These changes brought about increase in crime and exploitation in an urban society like Mumbai which was reflected back in the cinema of the time such as *Mazdoor* released in 1934.

During early the period, India was also going through freedom movements. Distaste against the Western culture resulted in a nationalist movement focusing on nation's tradition and past. These developments brought classical Indian cultural values to the Hindi movies. These values were reflected in movies with sets having elaborate floor decoration and ornate pillar carrying bold erotic female characters derived from classical Indian art (Devraj & Bouman, 2010). Most of the movie's theme during this

period included grand historical spectacular, the story of war heroes, romance and real-life stories. Historical movies explored the national identity of India by the glorification of past and functioned as tools for strengthening patriotic sentiment. Spectacular sets, rich costumes, and background stories from the past was used to create a grand impact on the audience. Movies such as *Humayun* (1945), *Shahjahan* (1946), *Chandralekha* (1948) are few examples (Figure 2.2). Bollywood also witnessed failure in studio system after World War II and furthered by the country partition in 1947 (ibid.). Because of partition, Bombay movie industry saw an influx of large number migrants from the Lahore industry which included famous actors like K. L. Saigal, Prithviraj Kapoor, Dilip Kumar, and Dev Anand and singers such as Noorjahan, Shanshad Begum and Mohammad Rafi. These peoples played a key role in the development of the industry.



Figure 2.2: Historical movies: *Humayun* (1945), *Shahjahan* (1946) and *Chandralekha* (1948).
Source: Osianama.com

After the independence, Indian cinema industry looked for mass entertainment, fast production, and greater financial returns. This capitalist nature of industry gave rise to another genre of movies known as Formula or Masala Movies. These movies resulted in the rise of the star system in Bollywood cinema industry. The 1950s movies created an idealistic reform in Indian society. A reform of modernisation but without undermining the traditional and basic values of hard work and honesty rooted in Indian society. These values helped to overcome greed and corruption (Dwyer & Patel, 2002). *Mother India* (1957) is a good example of this style.

In 1952, first International Movie Festival (dominated by the Italian and Japanese movie) was held in India. This festival transformed the audience movie taste and played an instrumental role in setting the future trends of Indian Cinema (Gope, 1985). The 1960s was the period of economic growth in the west which brought new liberal culture promoting the ideology of freedom for everyone. The rise of consumerism, sexual freedom, new music, youth romance, new fashion, hairstyle change, and experimentation was the characteristic feature of this new liberal culture. This development also influenced India and rest of the world. As a result of this Indian cinema started using themes that reflected youth's aspirations and culture. This resulted in the inclusion of more international outlook, overseas locations, fashion clothes and accessories of current market trend. Few examples under this category are *Sangam* (1964), *Jewel Thief* (1967), and *Ankhen* (1968), *Hare Rama Hare Krishna* (1971), *Naya Zamana* (1971), *Bobby* (1973). If we look at the themes of the movies and personas of heroes before and after the 1960s, there are significant differences. Figure 2.3 illustrates these differences.

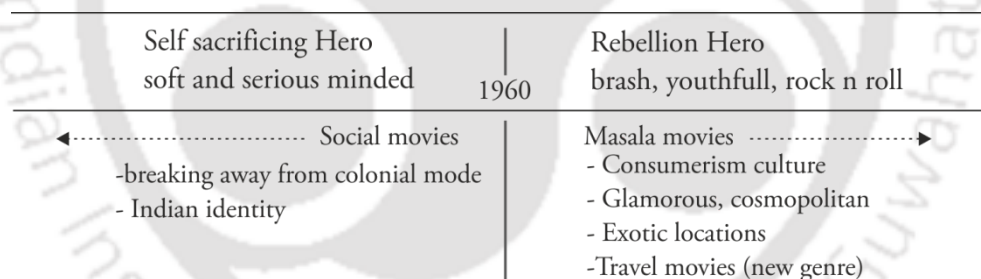


Figure 2.3: Movie's theme and persona of heroes

During the 1970s, India came across a great internal crisis and went through lots of political, economic and social changes. It was the time when action movies especially associated with B-class⁴ movies entered into mainstream cinema in Bollywood. B-class movies posed a threat to stunt⁵ and the mythological movies and ultimately resulted in their disappearance from the big screen. Movies with a new genre like Crime,

⁴ In Bollywood, B-class movies are the low-budget commercial movies having themes such as action, violence, sex, horror, crime and emotional melodrama all together to lure mass audiences.

⁵ Stunt is one of the popular themes in early Bollywood cinema. These movies feature real stunts performed by protagonists in the movie. Movies such as *Hunterwali* (1935), *Hunterwali Ki Beti* (1943), *Rocket Tarzan* (1963) and *Tarzan Comes to Delhi* (1965) are few examples in this category.

Action, Violence, Horror, Emotional melodrama and Revenge took the central stage. These movies reflected the anger, emotion and aggression of the period, and gave birth to 'Anti-hero' persona. Famous movies from the 1970s are *Sholay* (1975), *Deewar* (1975), *Kabhi Kabhi* (1976) and *Amar Akbar Anthony* (1977). It also saw some popular thriller movies namely *Kala Naag* (1974), *Black Cat* (1959), *Murder* (1969), *Choron Ka Chor* (1970), *The Criminals* (1973). Figure 2.4 illustrates the characteristics of melodramatic movies which dominated the Bollywood cinema during 1970s.

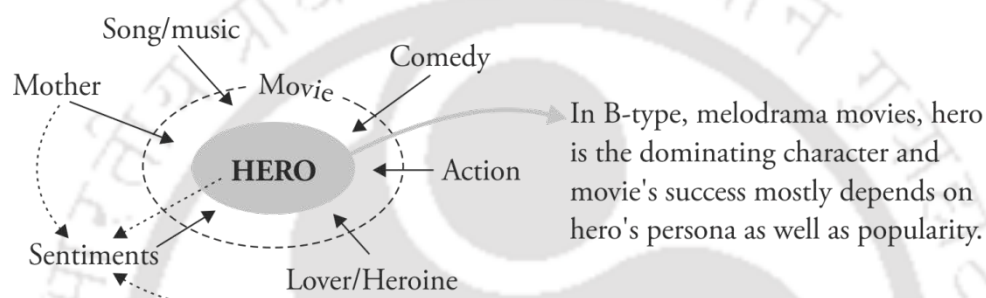


Figure 2.4: Characteristics of melodramatic movies

Till 1980s movies were more oriented towards the Indian tradition and culture. The beginning of 1990s saw a movement where certain studios and production houses started filming abroad. They started adapting the western style of music; blend with classical music to make their movies globally successful (Matusitz & Payano, 2012). Directors like Mani Ratnam, Ram Gopal Verma and Vidhu Vinod Chopra brought a political edge to Hindi cinema. Themes of their movies were inspired by parallel cinema⁶ movement of the 1970s, Hong Kong cinema and the Hollywood new wave⁷ (Bhaumik, 2004).

⁶ Originated in the state of West Bengal in the 1950s, it was a movement in Indian cinema inspired by Italian Neorealism. It provided an alternative to the mainstream commercial cinema specifically the popular Hindi cinema (Bollywood).

⁷ It was a movement in American (Hollywood) movie history from mid-1960s to the early 1980s (Wikipedia). It was a period of revival in Hollywood industry after the demise of the studio system. During this period, a new generation of young film makers took the stage in movie making and ruled the industry.

Economic liberalisation in India has a tremendous effect on the Indian lifestyle. It was expertly utilised and shown in the movies of the period. Stories showing the conflict between the traditional Indian values and Western culture become the main highlight. 1997 released *Pardesh* is a classic example. Diasporic audience all over the world played a major role in the popularity of Bollywood cinema from the 2000s onwards. Movies were produced using technical advancement like special effects and animations to make it more attractive and widely accepted. Movies like *Koyee Mil Gaya* (2003), *Krrish* (2006), *Mumbai Meri Jaan* (2008) and *Ra. One* (2011) are some examples in this category. Release of *Dangal* in 2016 broke all records and collected more than 1900 crores worldwide out of which more than 1500 crores was generated from the overseas circuit (Koimoi.com, 2017). Figure 2.5 summarises the theme of popular movies across the timeline in Bollywood cinema. The dotted line shows the overlapping themes whereas solid line shows the dominant themes in the respective period.

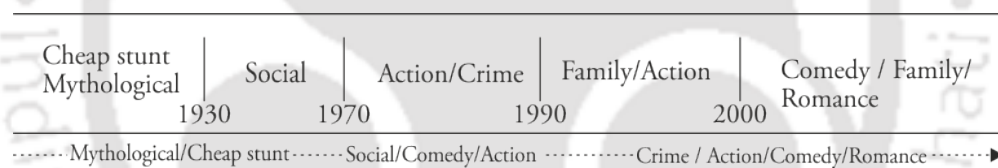


Figure 2.5: Popular movie themes in Bollywood cinema

2.2 Movie publicity

Movie publicity is a part of movie promotions. It is done using different means such as press release and advertising campaign. Mostly handled by the distributors and exhibitors, it is an important part of any movie release. A good publicity helps in maximising revenue collection in the early stage of the movie release. According to Saifuddin Ahmed, every movie is seen as a fresh product. Its launch needs to be publicised and promoted to create awareness among the audiences (Ahmed S. , 2010). Movie publicity has been done mainly at eight sites, 1) Movie theatres, 2) Outdoor publicity, 3) Television, 4) Radio, 5) Internet, 6) Print media, 7) Merchandising, and 8) Promotional tours and interview. Theatres mainly showcase in-theatre signage that

include door panel, lobby cards, movie posters, window cards, standees and sometimes 3D displays made up of cardboard. Movie trailers are used in theatres at the beginning of the shows to publicise upcoming movies. Outdoor publicity mainly includes movie posters, banners and hoardings.

Marketing through digital media is a new trend and demand of the time where users internet access is increasing day by day at a high pace (Marich, 2013). Anand Gurnani from Digital & New Media department at Yash Raj Films says - "These new online and digital mediums act as an innovative and interactive platform to connect with the consumers" (Malini, 2011). Digital publicity started with web-centric viral marketing. It includes free distribution of movie clips and other publicity materials on movie-oriented websites. Youtube is a leading platform for digital marketing where one can see trailers, song videos, behind the scene videos, making of movie videos, interviews, and even short movie clips. Now a day's digital marketing is also extended to social media which has deeper reach to a large number of audiences. Other forms of digital marketing include posting ads on a web page, creating a dedicated website for the movie and online digital movie screening.

Television and radio are another dominating medium of advertising. It has an ability to reach a vast audience quickly. Television mainly showcases TV commercials, drama shows, extended shows (for example *The Kapil Sharma Show*⁸), behind the scenes documentary shows and advance trailers. Radio mainly broadcast movie songs and interviews of the movie experts. In print, newspaper and magazines are two significant medium of movie publicity. One can find dedicated newspaper pages and magazines for the news and gossips related to movies. Newspapers and magazines also feature posters for current and upcoming movies. Following section will look at the history of movie publicity in Bollywood cinema focusing on the development in publicity mediums and materials.

⁸ *The Kapil Sharma Show* is an Indian Hindi comedy and talk show hosted by famous comedian Kapil Sharma and broadcast by Sony channel. Producer and distributors utilise this platform to promote their film frequently. Most of the time leading star cast of the film appears in an extended show of about 80 minutes to promote their upcoming film. Started in 2016, it has featured promotion for more than 85 films till now including all the major box-office hits.

2.2.1 Movie publicity in Bollywood

From the beginning, Bollywood cinema had shown a dynamic culture of movie publicity (Mazumdar, 2014). Literature shows an abundance of Bollywood installations majorly dominated by movie posters and banners since early period (Figure 2.6). Over the years Bollywood has established itself as one of the nation's most popular culture. Today it is apparent everywhere, and its influence can be seen in most places from street visual culture to fashion, television and advertising industry. The influence even extends deeper in the form of calendar art and shop signs. It has a profound hold on the public imagination, and this could be noticed through their lifestyle and fashion code. There are two major social and cultural changes, which have a great impact on content and style of Bollywood cinema's graphic art like the poster, lobby card, movie booklets and banners. One is the growth of India's urban population and the search for a national identity following independence. Other is the evolution of a youth culture and an international outlook (Patel, Benson, & Carol, 2007).



Figure 2.6: Streetscapes from early period of Indian cinema, Source: Devraj & Bouman, 2010

In India, the first movie publicity can be traced back in 1896 when the first movie was shown in Bombay by Lumiere Brothers (Dwyer & Patel, 2002). Late 19th century

and early 20th century was the time when India was shaping in terms of technological, economic, social and political development. The Socio-cultural, political and economic development in India had a huge impact on movie publicity materials and its mediums. Over the period, it has transformed from street publicity, print media, radio, television to the internet.

When we look at the movie publicity in India during the early time, in contrast to the West, street and local publicity had played a significant role in bringing mass audiences to the movie theatre. The post wartime when street publicity in the west was taken over by the radio and television, movie posters and billboards were still a dominant and most effective form of movie publicity in India. This trend continued till the 1990s. Other forms which have a major share in movie publicity were newspaper and magazine advertisements. These two mediums share major money spent on movie publicity in early days. The advertisement in newspaper and magazine involve lots of suggestive illustrations, conceptual images and lettering, involving many artists in this profession.

In Bollywood, movie publicity started with a very basic form that is announcing the release of the movie in a busy public place with all the details. The advertisement of first movie *Raja Harishchandra* (1913) was done in the same manner. The release was announced in public spaces as – *A performance with 57,000 photographs. A picture two miles long... All for just three annas*⁹ (Devraj & Bouman, *The Art of Bollywood*, 2010; Film Division of India, 2015). Then this was taken over by the written media with the huge influx of literature. In India, movie publicity in print media was first used for Lumiere Brothers's cinematograph show. It was a newspaper advertisement which carries simple text line in a box without any visuals '*The Marvel of the Century; the Wonder of the World. Living Photographic Pictures in Life-Sized Reproductions...*' (Malcolm, 2002)(Figure 2.7).

⁹ *Annas*- it was a currency unit formerly used in India & Pakistan and it equals to 1/16 rupee.

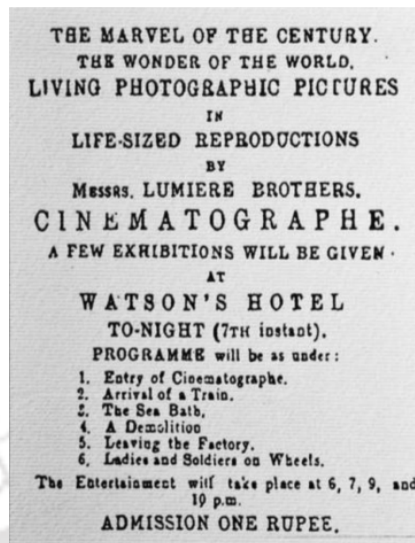


Figure 2.7: Publicity for the Lumiere Brothers first cinematograph show in Mumbai, source: Hindustan times

When the show was opened to Indians at Novelty Theater, the front of the theatre was flooded with the advertisements mostly emphasising on the quality of the show. The text carries, '*The latest and the best in Cinematograph. The unrivalled show with the clearest projection in the world. No vibration, no oscillations*' (Garga, 2005). These lines suggest the consideration of various parameters such as technical aspects along with the entertainment in movie publicity.

Publicity in newspapers mainly comes as a separate advertisement heading, placed on the back of the paper along with other commercial advertisements. The 'Times of India', one of the leading newspapers during that period did not publish Indian movie advertisements, thereby restricting the publicity to few important local newspapers. The earliest movie *Raja Harishchandra* (1913) was advertised in Bombay Chronicle. This advertisement sends out a powerful message in simple text form as '*A powerfully instructive subject from Indian mythology. First movie of Indian manufacture. Specially prepared at enormous cost. Original scenes from the sacred city of Benares. Sure to appeal to our Hindu patrons*' (Figure 2.8).

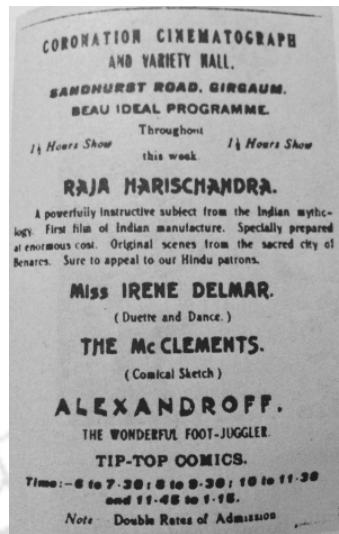


Figure 2.8: Publicity ad for *Raja Harishchandra* (1913), source: quicktake.files.wordpress.com

The mid-1930s was the turning point for movie publicity in newspapers. Till 1936, the advertisements for Indian movies were mainly limited to Indian language newspapers. During the release of 1936 movie *Jagirdar*, Sagar Movietone took bold initiative to advertise in 'The Times of India'. It was a half-page advertisement supported with an attractive and bold caption '*MAYA BANERJEE, THE KISSABLE MISCHIEF OF 1936*'. The large-scale publicity helped in bringing movie viewers who have never seen an Indian movie (Mehta J. , 1956). Since then 'The Times of India' introduced a movie page fully dedicated to movie lovers. Later, many newspapers such as *Screen* dedicated completely to movie publicity came into existence (Figure 2.9). *Screen* features all the major happening in Indian cinema with main focus on Bollywood. Initially, the paper was printed in black and white and with advancement in printing technology, the front page started featuring photographs and posters in single colour leading to full colour. This newspaper also carries full page and sometimes double page movie poster in black and white. All the early printed advertisements were text-based, with design awareness; these were taken over by ornamented fonts, line drawing, wood-cut images and illustrations. Later, advancement in printing technology resulted into use of colours (Figure 2.9).



Figure 2.9: Pages from screen newspaper, source: National Film Archive of India, Pune

Newspaper advertisement was successful in urban areas, but it failed to appeal in town and rural areas. Hence these newspaper advertisements were soon followed by the posters, banners and different media full of visuals. Bullock cart decorated with banners, cutouts, and plaster cast model of movie stars were some of them. A person carrying the bullock cart continuously announced the release date and other details of the movie. Yves Thoraval mentions another interesting way of movie publicity during early period -

“... It was the heroic period when the studio made publicity for its movies by parading its actors and actresses in their movie costumes in open cars...including the animals attached to this mini-complex, while a technician movie the spectators crowding along the streets, who would, thereafter, be attracted by the announcement: “Come and see the movie and yourselves in the movie.”
(Thoraval, 2000)

Movie booklets were another form of advertising material which appeared around 1920 in India (Figure 2.10). These booklets offered the theme, style and visual appeal of the movie. A movie booklet usually features movie title, images/illustrations, movie synopsis, poster and details about the next upcoming movie from the banner. Sometimes it featured reviews from all major newspapers. With the introduction of sound in the 1930s facilitated the incorporation of song lyrics written in Hindi and

Urdu (Abbasi, 2015). This way it brought music to the audience in the absence of sound recording system.



Figure 2.10: Movie booklet: *An Evening in Paris* (1967), source: Soheli Abbasi

Show-book or Press-book was another uncommon form of movie publicity in India. Originated in Hollywood during 1930s, it was one of the popular media for movie promotion amongst the movie distributors in Hollywood. These show-books contain movie review, readymade newspaper advertisements, feature articles, instruction for theatre owners and range of movie posters. For the movie *Chandrulekha* (1948), Gemini Studio has produced publicity brochure which was similar to a press-book. It included quotes from the reviewers, street publicity sketches, and valuable tips for the exhibitors. It also included illustrated instructions about sari draping to bring the attention of women to the theatre. The inclusion of sari draping process highlights a context based publicity design where the emphasis was given to the women audiences. Other popular printed movie publicity materials were Leaflets/handbills, Showcards, Muhurat/inauguration cards, Lobby cards, Cutouts, and Song synopsis booklets. Though all of the above publicity materials have its benefits, the huge cost of production forced Indian producer to restrict with a less systemized way of movie publicity. Local theatre owners were given freedom to use their own ways of movie publicity. This locally designed publicity materials mainly posters and leaflets influenced with the desire and likeness of local audience became significant part of movie publicity.

During the 1950s and 1960s, movie publicity was like a festival. Along with the poster, theatre displays and decorations become an integral part of the publicity. The producers spent a huge amount to decorate theatres with grand structures to attract mass audiences. For example, spectacular publicity design was used for *Nagma* (1953) and *Mughal-e-Azam* (1960) (Figure 2.11). For the publicity, the entire theatre front was decorated like a fort, and many versions of the poster and other publicity materials were created.



Figure 2.11: Display of *Mughal-e-Azam* (1960) at Maratha Mandir and *Nagma*(1953) at Ellora Arts, Mumbai, source: Devraj & Bouman, 2010

Trends towards the specialisation in publicity design started in the 1950s, during this period lots of variation can be noticed in publicity material of single movie. These variations were due to the involvement of many studios and freelance artists. In the 1960s, publicity consultant emerged and started playing a significant role in effective publication. Also referred as movie publicist, they were well-paid professions in the 1960s. The role of publicity consultant was to design the whole publicity campaign and supervise artists during the design of artworks. In Bollywood, 1960s to 1980s was the age of movie publicists, some of the popular names in this field were Amarjeet, Colin Pal, Bunny Reuben, and Harish Kumar Mehra.

Until the mid-1990s, Bollywood movie publicity was never controlled entirely by a studio unlike the west. Movie producer and distributors mostly shared this responsibility. The role of movie producers was to provide specific materials like movie booklets, posters and lobby card images. The rest of the publicity was done by the distributors using local artists. If we look at movie distribution, it happens based

on the territory classification (Mazumdar, 2003; Devraj & Bouman, 2010). In Bollywood, it was done as A, B, and C centres. Centre A refers to the metro cities like Delhi, Mumbai, Kolkata, Bangalore and Madras whereas B and C centres represent the smaller towns and rural part of a town respectively. This type of classification is also evident in movie publicity (Figure 2.12). For B & C centres, distributors preferred locally designed publicity materials which were designed based on the choice or visual preferences of local audience. For this, they have their own group of local artist for painting posters, billboards, banners and cinema decoration. These artists use publicity stills provided by the producer to design their layouts which was highly appropriate to that local culture and context.

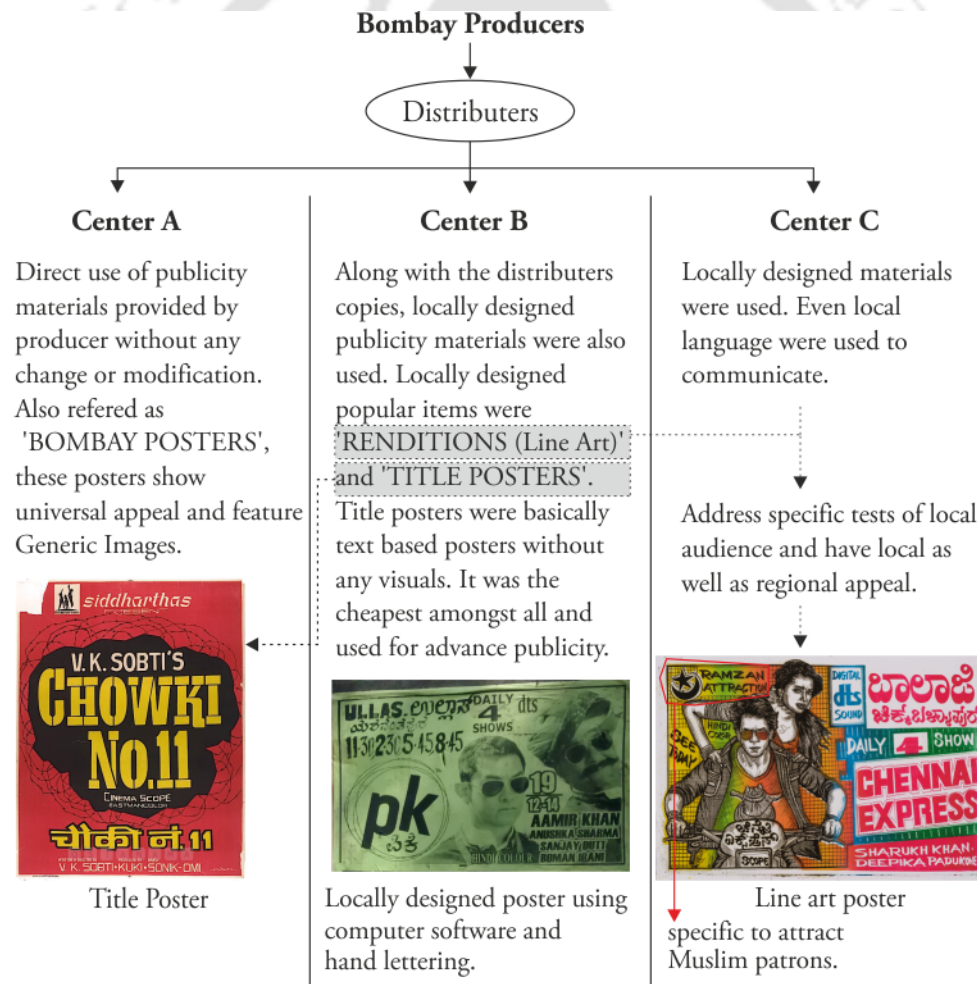


Figure 2.12: Distribution of movie publicity materials based on territory classification

In an article published in *Moviefare* magazine, Jithubhai Mehta has highlighted the diversified and context-specific practices of publicity design in Bollywood. He mentions that time to time, movie publicity got modified in terms of contents and styles according to different locality in the society (Mehta J. , 1956). For example, publicity in Hindu dominated areas gets a mythological twist, whereas publicity materials for upper-class people may have different themes. In his own words-

“Movie publicity was a happy-go-lucky business, and everybody brought fresh ideas to it – from the man who visualise the campaign down to the humble fellow who wheeled posters through the streets. Frequently, the latter’s enthusiasm produced amusing results... We had just made the movie ‘Meri Jaan’, and a batch of men was sent out with the wheeled poster display. Their leader was one Charlie, who thought of giving the proceedings a musical touch. The procession halted in front of a house, and all began to sing the song ‘Meri Jaan’...”

(Mehta J. , 1956)

Another example of context-based publicity is of movie *Raja Harishchandra* (1913). The original text advertisement highlights the theme and quality of the movie but failed to pursue the audience from town. In order to attract the larger audiences, the advertisement for the movie was modified. It was announced as *‘Fifty-seven thousand still living photographs with 2-mile length, just for 3 Annas’*. This version of publicity brought curiosity amongst the drama theatre audiences who prefer to watch plays in drama theatre just by paying two Annas (Film Division of India, 2015; Devraj & Bouman, *The Art of Bollywood*, 2010). It reflects the versatility and adaptation in movie publicity design based on socio-cultural background.

By the late-1990s, with the introduction of digital platform such as internet, publicity design witnessed a significant shift. Online marketing, trailers, song videos, TV shows, interviews, web banners, motion posters and social media publicity taken over the traditional forms. However, posters in print and digital form were still popular as one of the key publicity materials.

Literature on movie publicity gives an overview of development in movie publicity and highlights the role of different publicity materials. It is observed that movie poster has been used across different platforms such as theatre, outdoor, television, internet and print media which includes newspapers, magazines, movie booklets and leaflets. Its presence since the beginning and significant use in present time motivated us to narrow down at movie posters for further investigation. To make the literature more comprehensive, a review on history of poster design has been included as **Appendix - B**. Refer this section for more information on development in poster art at global platform, major associated artists and influence of different art movements.

Cinema has originated in west and Hollywood is one of the oldest cinema industries in the world. This industry has influenced many cinema industries all over the world including Bollywood (Matusitz & Payano, 2012). The reason behind this might be the popularity of western movies in silent era. During this period, movies released in India comprised of 85% western and 15% Indian (Devraj & Bouman, 2010) and along with movies, posters were also imported and used. Hollywood posters were also locally modified inspired from the originals to suit the local audience desire. Since many researchers and academicians such as Rachel Dwyer & Divia Patel(2002), Rajesh Devraj (2010), Sayuj Banerjee (2010), and Jonathan Matusitz & Pam Payano (2012) have highlighted the connection between Hollywood and Bollywood Cinema, an overview of poster design in Hollywood has been included as **Appendix – C**.

Literature on 'history of poster design' and 'poster design in Hollywood' reveals that content of a poster can be placed into two categories; textual and non-textual. Though non-textual elements especially movie stars images have the main focus, textual content, mainly the title has played vital role in the visual vocabulary of a poster design. Therefore, for a deep understanding of lettering or typography art in movie posters, there is a need to study the typographical development especially from late nineteenth century which marks the origin of cinema art. For this an overview on lettering/typography has been included as **Appendix – D**.

2.3 Poster design in Bollywood

The role of the title design and its meaning-making nature cannot be understood without understanding the other design elements of a movie poster. The literature on publicity design shows that, movie posters are one of the most important and significant parts of the publicity in Bollywood. In his letter to SMM Ausaja, legendary Bollywood actor Amitabh Bachchan writes-

“...Posters have been an integral and most important ingredient in the realm of information and marketing of films. They tell us within the brevity of a few square metres what the product is all about and why it is essential for us to buy that coveted ticket...” (Ausaja S. M., 2009)

Bollywood poster art has its tradition since the silent cinema, but its main proliferation took place under studio system in the 1930s. To understand the posters in detail, we have adopted Gillian Rose framework from the book titled ‘Visual Methodologies’. The understanding of this framework is based on the model, ‘*The Sites and Modalities for Interpreting Visual Materials*’ (Rose, 2012). This model has been discussed in detail in section 1.4. It suggests that overall meaning of a visual material gets generated from three sites: the *site of production*, *site of image itself* and site where it encounters its audience or viewer, also known as *site of audiencing*. Here, the *site of production* deals with the influence of artist, production location and techniques on movie poster design. The *site of image itself* looks into the different design elements and their arrangement in the poster layout. The site of *audiencing* explores the socio-cultural background of the audience and their influence on contents and appearance of a poster design.

2.3.1 The production site

In the beginning, movie posters were produced by three main centres, Delhi, Mumbai and Madras (now Chennai). Posters went through many transformations depending on the context of display and audiences. It is believed that *Klyan Khajina* (1924) was the first movie which has used movie poster for publicity (Devraj &

Bouman, 2010). Most often publicity design in Bollywood was an unorganised practice. After the decline of studio system, movie publicity was handled largely by the artists working independently. The man force required for the industry was high when all the works were done manually. The demand attracted both skilled and unskilled people in this field. The skilled artists had a background in fine art and painting from reputed art schools. Whereas, others were self-taught and had gained knowledge working under senior artists such as Baburao Painter who is self-taught. This diversity resulted in lots of variations in poster art with regard to style and technique. Apprentice under senior artists also influenced the style and visual appearance. Poster design in Bollywood mostly relied on the graphical content, instead of the text. This might be one reason behind the involvement of painters in this profession. Literature shows that very few artists such as M R Achareker and Diwakar Karkare have gained design knowledge from art schools (ibid.). Sir JJ School of Art, Bombay was one of the main centres for such design education. **Appendix – E** highlights the working style and contributions of some famous artists/designers associated with Bollywood industry.

Bollywood posters are designed in rectangular shape with two variations; portraits and landscape format. Unit for referring the size of poster design is sheet. The standard size of a single sheet poster is 27" X 40". Earlier, the size of poster design was either two single-sheets portrait or a six-sheet landscape format. Many different sizes like 24-sheet poster were introduced in the 1950s. *Kagaz Ke Phool* (1959) and *Mughal-e-Azam* (1960) have used 24-sheet posters for publicity. By the 1970s the standard size was set as six single-sheet designs and a six-sheet (ibid.). Figure 2.13 shows a six-sheet *Mother India* (1957) poster. For the posters having more than one sheet, the whole design got divided and printed on separate sheets. At the time of display, these individual sheets carrying different sections were pasted together into a single sheet resulting into a big poster.

The visual space of a poster layout can be divided into three sections; top, middle (center) and bottom area. Different elements of a poster design are assigned different

position in three areas depending upon their importance in the layout. Literature suggests that in an image, different spatial positions attract attention in different pattern. M. J. Friedlander suggests that, “The middle appears as the distinguished position and toward the sides the importance of the locality grows less” (Friedlander, 1941). Rudolf Arnheim adopted the same idea and advocated “The power of centre” (Arnheim, *The Power of the Center: A Study of Composition in the Visual Arts*, 1982). Experiment conducted by I. C. McManus and Catherine M. Kiston has shown that centre attracts more emphasis compare to other areas in a composition. This might be a strong reason behind arrangement of movie star’s images and other visuals in the centre of the poster layout and assigning peripheral areas for other elements with less importance such as movie title and credit block. Further researchers have found that bottom half of an image attract more emphasis compare to upper half (McManus & Kiston, 1995).



Figure 2.13: Six-sheet *Mother India* (1957) poster, source: SMM Ausuja

Poster design commissioned by the movie producers were majorly handled by the senior artists under whom dozens of talented mostly self-taught artist work. The poster making techniques has evolved across the timeline. Broadly there are three main techniques involved in poster making. These are, 1) Hand painting, 2) Mixed (hand painting + cut-paste) and 3) Digital. In hand painting which is characterized by broad visible brush strokes with a striking array of colour, composition and

typography; movie posters were designed with too much of information and colours (see the poster of *Sikandar* (1941) in Figure 2.14). In this technique, artist starts with a blank sheet of canvas or cloth. These canvas/cloths carry texture to the surface, especially prepared using a cattle bone mixture. Then, the designs were drawn using pencil or charcoal by taking reference from the layout already done on a small paper. Then wide array of locally available powder colours dipped in linseed oil were used to paint the canvas. Using hand painting technique, artists have significantly contributed in creating different style and visual language.

The mixed technique was introduced in 1970s. It used the old hand painting technique along with cut and paste. In this technique, artists cut the desired images of the protagonists from the actual photographs and pasted them in a collage fashion on a hand painted background. Since, the photographs provided by the studios were mainly black and white; the artists touched up with paints to give colour and exaggerated forms (see poster of *Hamraaz* (1967) in Figure 2.14). This way, artist had freedom to use their own imagination to enhance the physical features of movie stars and overall look of the posters (Film Division of India, 2015). The cut-paste method reduced the time and also retained the painted look in movie posters. When the possibilities of printing large size photographs become easily available, many times, the full size portraits of stars were used and overpainted in poster layout (Soni, 2015). The mixed technique slowly disappeared due to the digital technology in the mid-1990s. Rahul Nanda¹⁰ is credited for bringing digital technology in movie publicity materials in Bollywood cinema. It was a revolutionary change and computer had opened up many possibilities. It provided the platform to use digital photographs directly in the computer software to design the movie posters. Working time got reduced, and possibilities of producing many variations increased. Designs became

¹⁰ Rahul Nanda is a Mumbai based movie publicity designer. According to him, digital technology has brought new dimension in movie publicity and provided immense opportunity to explore this field. Digital technology provided a fast medium which takes very less time to produce hundreds of options, which resulted into better publicity design.

elegant with smooth superimposition and visual effects such as transparency and glossy look were possible (see poster of Dev D (2009) in Figure 2.14).



Figure 2.14: Techniques used in poster design, source: *Sikandar* –SMM Ausuja, *Hamraaz* – Osianama, *Dev D* – Marching ants Advertising Pvt. Ltd.

Earlier, poster design process was linear and starts with the photographs supplied by the producers to the poster artists. The artists select the desired photographs based on the brief given by the producer and movie's theme. Selected stills are either copied exactly by the artists or used as references. These photographs help to create a different persona of movie stars. According to Diwakar Karkare¹¹, many times movie stars come to their workstation and sit for hours to give desired poses (Film Division of India, 2015). Before the arrival of photo enlargement technology in India, posters were designed in actual sizes and multiple copies were made using lithography. Refer **Appendix – K** for the details about printing process used for mass production of movie poster. Working on actual size posed lots of challenges for an artist to maintain proportion and balance in overall composition. This might be one of the reasons behind distorted unrecognisable faces of movie protagonists in hand painted posters. Introduction of zoom lenses and advancement in printing technique resulted in the reduction of canvas size. It reduced long work hours and brought balance and

¹¹ Diwakar Karkare (1930-2014) was a prominent poster artist in Bollywood industry during mid-1960s till 1980s. He was trained at Bombay School of Art and famous for creating angry young man image of Amitabh Bachchan in movie publicity materials.

proportion to the layout. Since 1960s, photo-offset printing (see Appendix – K) became popular in poster printing industry. According to Nana Joshi of Danyansagar Litho press, photo-offset was first used by the South Indian poster printers. However, in Mumbai, people were more comfortable with the hybrid technique. In this technique, only a portion of the image exposed photographically and rest of the work done manually (Devraj & Bouman, 2010). The first 27” X 40” poster printed exclusively using photo-offset technique at his press was in 1964.

The beginning of 1990s witnessed a change in movie advertising. Larger funds for advertising brought advanced technology and a greater degree of sophistication in the process. Introduction of computer-aided design resulted in smooth superimposition, juxtaposition, reduction, enlargement in proportion and colour contrast (Dwyer & Patel, 2002). It reduced the work pressure and standardised the whole process. The above view is in contrast to the statement given by a poster artist Vinod Guruji from Samarth Art (Film Division of India, 2015). According to him, digital technology resulted in more distorted and unpleasant look and removed the richness of colours from movie posters.

Analysis at the site of production reveals how poster production techniques and poster artist have influenced the development of poster design in Bollywood.

2.3.2 The image site

Enquiry of a poster by its visual syntax gives insights about the different design elements. Movie posters are the most significant form of publicity. It is a symbolic visual representation of movie in two dimensions where it condenses all the value and theme of a movie in a single static plane (Mazumdar, 2003; Uberoi, The pain of love and the love of pain, 2005). It features images and text (Figure 2.15) to create a firsthand visual experience to its audience. The visual (non-textual) content includes visuals of leading characters, movie’s scene, studio’s logo and other images related to the movie. The textual content includes movie title, tagline, credit block, names of leading characters and sometimes song lyrics and taglines. Colour is another

significant element which has helped in creating appropriate connotative meaning out of a movie poster.

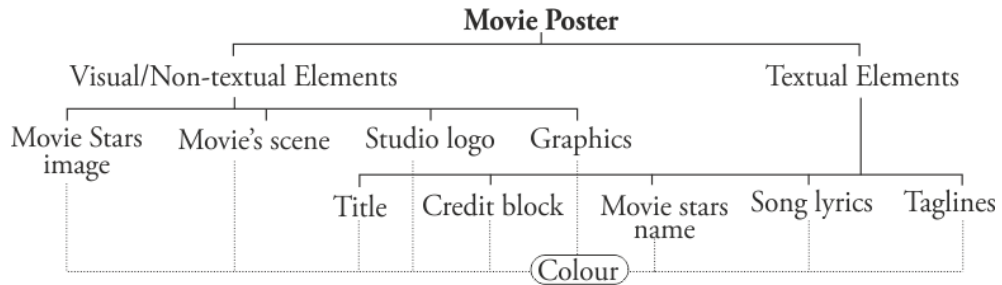


Figure 2.15: Syntax of a Bollywood movie poster

There are layers of meaning in poster layout, and this happens through the interaction between design elements used. Figure 2.16 illustrates this complex system of interaction. Here one element complements other element and creates a hierarchy of meanings which may assist viewers for easy understanding. Further sections will discuss the role and appearance of each element in detail.

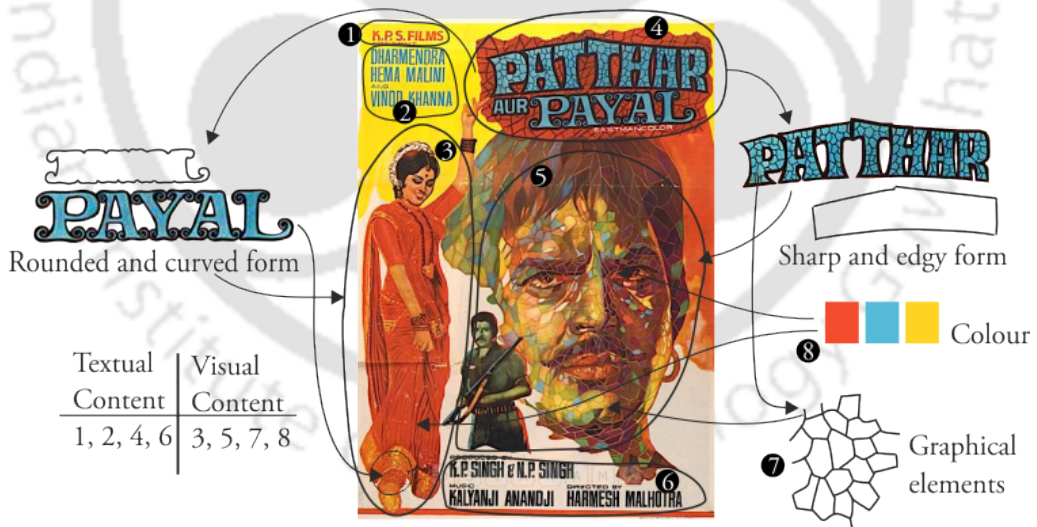


Figure 2.16: Design elements and their interaction in poster layout, source: Osianama

Visual elements

In Bollywood posters, main emphasis has been given to the visual elements. The arrangement of visuals is mainly in the form of collage. Popularity of movie stars in

the cinema audience resulted in main emphasis on their portraits followed by the other visual/graphical elements. This section analyses all the visual elements and their significance in the poster design.

Movie Star's image

India has a culture where fans follow every intimate detail of their favourite stars. In front of their visual persona¹², their names were in fact irrelevant. The scale of movie stars popularity can be perceived in terms of fan followers and their devotion towards the favourite movie stars. People have perceived them as their god and made temples in the name of some famous cine stars (Blamey & D'Souza, 2005). All these factors were probable reasons towards more emphasis on the visual persona of movie stars than the other elements in movie posters. Sometimes the persona of the movie star is so strong that posters with a portrait of single star in full spread were enough for the publicity of the movie (Figure 2.17). D. R. Bhosle was known for using a single expressive portrait of movie stars against the stark white or black background to enhance the impact in movie poster design (Devraj & Bouman, *The Art of Bollywood*, 2010). Posters like *Parakh* (1960), *Main Nashe Men Hoon* (1959), *Bheegi Raat* (1965) and *Kala Bazar* (1960) are few examples of his simple and effective approach towards poster design.

¹² Visual persona relates to the image acquired by individual actors/actresses through their characters in the movie. For example, *Janjeer* (1973), *Deewar* (1975) and *Kaala Patthar* (1979) have created an 'angry young man' persona of Amitabh Bachchan in Bollywood cinema.



Figure 2.17: Poster of *The Great Gambler* (1979), source: Pinto & Sippy, 2008, *Narsimha* (1991), image source: Osianama and *Jai Ho* (2014), image source: Wikipedia.

If the movie is multi-starrer, then the popular characters dominate the poster layout in terms of visual hierarchy. In an interview, SMM Ausaja¹³ says that there was a time when movie actress Nadia, Devika Rani, Durga Khote, Meena Kumari, Madhubala and Nargis were more popular than the male actors. In many cases they have outshined the image of the male protagonist in the movie publicity materials (Figure 2.18). Sometimes their name was written in big bold lettering with decoration to emphasise their presence. Back then, they were the main source for luring audiences to the cinema theatre (Ausaja S. , 2015). The personas of these actresses were so strong that, many famous actors of their time found it very tough acting opposite to them (Sharma, 2016). Vinod Mehta had written that even actors like Dilip Kumar and Raaj Kumar find it very difficult acting opposite to Meena Kumari during her peak time in the industry (Mehta V. , 2013). It is significant because the period they were active were dominated by the men in Indian society. There were fewer opportunities for women to surpass the men in any field.

¹³ SMM Ausaja is a Mumbai based movie historian and archivist of movie memorabilia. He has also authored a book titled “Bollywood in Posters” published in 2009 and contributed to a book titled “Bollywood: The Films! The Songs! The Stars!”

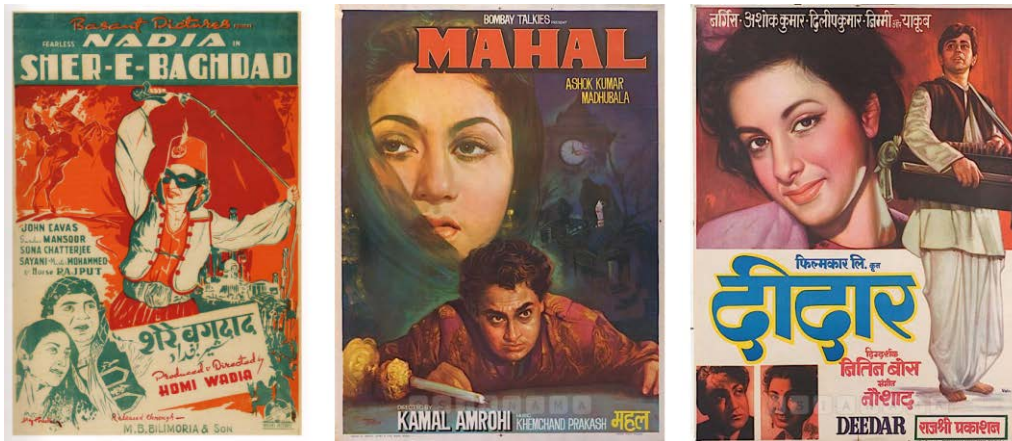


Figure 2.18: Posters dominated by female stars. Nadia in *Sher-E-Baghdad* (1946), source: Devraj & Bouman, 2010; Madhubala in *Mahal* (1949) and Nargis in *Deedar* (1951), both image source: Osianama

Other symbolic visuals or illustrations

In many cases, visuals of stars are supported by graphics or symbolic images to enhance the communicative power of the posters. In most of the time, these abstract or representational graphics are derived from the meaning of the movie titles. In Figure 2.19, movie title *Do Ankhon Barah Haath* (1957) is supported by the graphics in the background showing twelve hands and two eyes. Similarly, two flower buds in *Do Kaliyan* (1968), two pathway in *Do Raaste* (1969) shows a direct link with the title. A big heart symbol in *Dil De Ke Dekho* (1959) shows the romantic theme whereas the body of a guitar in *Hum Kisise Kum Naheen* (1977) reveals the musical genre. Overlapping spiral lines in *Kahi Din Kahin Raat* (1968) and circular stairs with perspective in *CID* (1956) reveals the suspense thriller nature. Sometimes the use of symbols were very connotative like Meena Kumari holding an outsize lighted candle in *Dil Apna Aur Preet Parai* (1960). It signifies the bonding between the couple.



Figure 2.19: Other symbolic images, *Do Ankhien Barah Haath* (1957), source: SMM Ausuja. *Kahin Din Kahin Raat* (1968), source: Pinto & Sippy, 2008, *Dil De Ke Dekho* (1959), *Hum Kisise Kum Naheen* (1977), *CID* (1956), *Dil Apna Aur Preet Parai* (1960), *Do Kaliyan* (1968) and *Do Raaste* (1969), source: Osianama.

Symbols are also driven and inspired by Indian tradition and culture. Use of *Bindi*, *Sindhoor*, and *Broken Kangan* are few significant one (Figure 2.20). *Bindi* signifies a married woman. Many movie posters specifically related to family drama, husband and wife relationship features *Bindi* as an integral part of the design. Sometimes *Bindi* has been used as a replacement of 'tittle' in small letter 'i' (posters of *Suhaag* (1979) and *Parineeta* (2005) in Figure 2.20). One can find many examples of this throughout the timeline such as *Kisan Kanya* (1937), *Jugnu* (1947), *Lajwanti* (1958), *Satta Bazaar* (1959), *Mai Chup Rahungi* (1962), *Ghrishti* (1963), *Gaban* (1966), *Jigri Dost* (1969), *Jazbaat* (1980), *Hum Aapke Dil Mein Rahte Hain* (1999), *Parineeta* (2005), and *Rajjo* (2013).



Figure 2.20: Symbols inspired by Indian tradition & culture, *Gaban* (1966), source: Devraj & Bouman, 2010. *Jazbaat* (1980), source: www.oldindianarts.in, *Parineeta* (2005), source: Wikipedia

Movie posters for most of the action and suspense movies show abundance of close-up (also popular in other genres), graphical devices like a cobweb, spiral pattern and silhouetted figure as common design elements to enhance the impact (Figure 2.21).



Figure 2.21: Cobweb & spiral pattern, *Bombai Ka Babu* (1960), and *Gehri Chaal* (1973), source: Osianama, *Chhaila Babu* (1977), source: Pinto & Sippy, 2008

Abstract images

Sometimes, parallel cinema posters were very abstract without any emphasis on movie stars. However, this was a rare practice in Bollywood poster design. Bollywood movie's commercial nature which is more focused on movie stars as well as visual

preferences¹⁴ of the audiences may be the reason behind this rarity. Posters like *Koshish* (1972), *Shatranj Ke Khiladi* (1977), *Red Rose* (1980), and *Party* (1984) are few examples in abstract posters category (Figure 2.22).



Figure 2.22: Abstract posters: *Koshish* (1972), and *Shatranj Ke Khiladi* (1977), source: Pinto & Sippy, 2008; *Red Rose* (1980), and *Party* (1984), source: Osianama.

Scene from the movie

Posters have also featured scenes from the movies. This was more common in re-released posters than the originals. During re-release, most of the poster designs incorporated iconic scene from the movie. This evoked the feeling from the previous experience by creating nostalgia in the audiences. The original poster of 1935 released *Devdas* in Figure 2.23 features a scene from the movie. 1960s re-release poster of *Barsaat* showed Raj Kapoor holding Nargis in a romantic pose, an iconic scene which later becomes the logo of R K Films. Similarly, 1970s re-release poster of *Mother India* showed Nargis pulling a plough with her stretched out arm. Rajesh Devraj writes about this iconic scene-

“...the copy pontificates on Indian village life and extols the virtues of the Indian woman, who gains the strength of a man when she hears “the agonising screams coming from the stomachs of her little ones” and takes up the plough “to soften the breast of Mother Earth”.” (Devraj & Bouman, 2010)

¹⁴ Bollywood movies are mostly melodramatic in nature having different genres such as action, crime, comedy, romance etc. Mass cinema audiences expects glimpse of all in a single poster. This makes it difficult to use abstract images which are more symbolic in nature and requires extra efforts to understand.



Figure 2.23: *Devdas* (1935), re-released poster of *Barsaat* (1949), *Mother India* (1957), source: Ausaja S. M., 2009; re-released poster of *Sangam* (1964), source: bollywoodmovieposters.com

The global effect and western influence developed a youth culture with rebellion nature in Indian society (ibid.). Movies of the 1960s reflected this new genre catering to themes with exotic world tours focusing western country. Filming songs in striking locations became a trend in Bollywood cinema. Movie posters of this period also reflected similar imagery showing destined locations in the background from around the world. Poster design of *Sangam* (1964) (Figure 2.24) featured many exotic locations from all around the world which includes *Tajmahal* from Agra, India, *Eiffel Tower* from Paris, France, *Tower of Pisa* from Pisa, Italy and *Elizabeth Tower* from London, England. Poster of *Night in London* (1967) showed the Palace of Westminster with Elizabeth Tower in the background. Use of exotic locations from India was equally popular. Poster design of *Junglee* (1961) in Figure 2.24 and *Jab Jab Phool Khile* (1965) featured locations from Kashmir.



Figure 2.24: Poster featuring exotic locations: *Junglee* (1961), *Sangam* (1964), and *Jab Jab Phool Khile* (1965), source: Osianama, *Night in London* (1967), source: Devraj & Bouman, 2010

Mythological and religious figures

Poster art for mythological movies showed the influence from themes found in popular religious print such as calendar¹⁵ art. However, the frontal icon like imagery of calendar art was fully rejected in these movie posters (ibid.). The depiction of God in new avatar in the form of real characters took place along with the emphasis on special effects in movies. Raja Ravi Verma, widely regarded as father of calendar art (Insaf, 2012) is known for giving the naturalistic iconography to Indian gods and goddesses (Devraj & Bouman, 2010). Refer **Appendix – M** for more details on calendar art. Poster of movie *Jai Santoshi Maa* (1975) and *Jai Mahalaxmi Ma* (1976) is much closer to religious print. Both posters featured imagery of Indian Goddess similar to calendar art. However, poster of *Jai Bajarang Bali* (1976) and *Jai Ganesh* (1977) was closer to typical Bollywood movie poster highlighting the main protagonists of movies.



Figure 2.25: Religious movie posters, source: Osianama

Pop culture & psychedelic art

The 1960s cinema followed a pop culture. Similar to the west, it was equally reflected in the publicity art like booklets, banners and poster design. Following the change in movie's themes, poster artists developed a new vocabulary of graphic design to keep

¹⁵ 'Calendar art' is an art form, popular in India during the late 19th and 20th century, broadly features popular images such as religious epic scenes, religious icons, portraits of national heroes and leaders, pin-ups and portraits of movie stars and landscapes (Insaf, 2012). It has influenced the visual look and content of movie posters during the early period of Hindi cinema (Tripathi, 2017).

up with the trend. They brought strewing heart, flowers, geometric patterns and swirling waves as common design elements in poster art. The change suggests towards more design-oriented thematic work than the previous practice. The lettering style also supported it. The pop culture remained popular in Indian cinema as well as publicity art across the 1960s and early 1970s with vibrant psychedelic art in vivid colour and exploratory typography (Figure 2.26). Publicity materials for movies such as *Hare Rama Hare Krishna* (1971), *Naya Jamana* (1971), *Shor* (1972), *Naya Nasha* (1973), *Bobby* (1973), *Jalte Badan* (1973) and *Zehreela Insaan* (1974) displayed this influence in prominence.



Figure 2.26: Poster inspired by pop culture: *Shor* (1972), *Bobby* (1973) and *Zehreela Insaan* (1974), source: Devraj & Bouman, 2010

Masala theme

From the 1970s due to shift in Bollywood movie themes, the visual language of poster art changed. Masala movies known for its multi-genre nature started dominating the screen and so were the publicity materials. Masala posters featured everything such as action, romance, comedy and violence to attract mass audiences especially the middle-class people (Figure 2.27). Rajesh Devraj writes about the masala posters –

“An item in every square inch is what masala posters and billboards offered to the viewer. All of the movie’s attractions are thrust into the picture space. The masala image doesn’t try to capture the essence of the movie, it attempts to put

the movie itself down on the paper. Not content with showing off the stars, it throws in the character actors, the guest stars, the villains, and the vamps with their background dancers as well. The spaces between figures are filled with vignettes of key action scenes and song sequences... Frequently, the artist throws in “one for the pot” – a car chase or explosion painted from his own imagination. (Devraj & Bouman, 2010)



Figure 2.27: Masala posters: *Qaid* (1975) and *Amar Akbar Anthony* (1977), source: Devraj & Bouman, 2010

This type of visual composition dominated the poster art till the mid-1990s. The arrival of romantic and family oriented comedy movies such as *Andaz Apna Apna* (1994), *Dilwale Dulhania Le Jayenge* (1995), *Judwaa* (1997), *Dil Se* (1998), and *Hum Dil De Chuke Sanam* (1999) again changed the visual language of poster design. However, it was still dominated by the use of portraits of movie stars in a collage format.

Studio logo

Studio's logo is another significant part of visual content in movie publicity materials, especially in posters and banners. The importance of placing studio logos in film posters was more during the early period compared to the present. Sometimes it gets

incorporated as an integral part of the design in poster layout (poster of *Bobby* (1973) in Figure 2.26). Figure 2.28 shows logos of some significant production house which has dominated the Bollywood cinema.



Figure 2.28: Studios logo

Colour

Colours play a significant role in human life. It shows cultural connotation and it has been differently perceived and interpreted by different culture (Kumar, 2016). “Age, culture, geography and political views all play a part in how we interpret specific colours” (Fagerholm , 2009). Because of its vibrant and varied culture, India is known for the country of symbolic colour which varies region to region, religion to religion and culture to culture. “The *rani* pink of mystical Rajasthan, the pastel hues of southern India, the joyous, bright hues of the northern frontier, and the balmy bright colors of the east offer a kaleidoscopic insight into an almost perfect blend of history and modernism” (Smith, 2013). Here “the symbolism of color stands out and

controls every aspect of life, be it religion, politics, festivals, or celebrations” (ibid.). For example, orange is the most sacred colour associated with Hinduism and symbolizes purity. It is the color associated with holy men and ascetics. It also represents Rajputs (a warrior community) and at the same time it is a colour of a national political party. Similarly, black colour is associated with evil darkness, negativity and anger. In Indian custom, it is used to ward off evil. One can easily notice a little black dot on the chin or forehead on an infant in order to protect him or her from the evil eyes. Table 2.1 list different colours and their symbolic meaning in Indian context.

Colour	Associated meaning/emotions
Black	Anger, intolerance, apathy, evil, darkness, negativity, lack of desirability
White	Creation, rebirth, light, serenity, reincarnation, peace, purity, unhappiness, widow, death, funerals
Yellow	Sacredness, auspiciousness, peace, happiness, meditation, mental development
Green	Islam, hope, new beginnings, nature, harvest, virtue, happiness
Blue	Heavens, love, truth, mercy, strength, bravery, manliness, determination
Purple	sorrow, unhappiness
Red	Purity, love, sensuality, fertility, beauty, wealth, power, wedding color, married woman, fear, fire, anger, violence, disruption
Orange	The most sacred color, purity, courage, sacrifice, religious abstinence, death, rebellion
Brown	Color of mourning

Table 2.1: Colours symbolism in India, source: (Smith, 2013; Pillai, 2015; Finlay, 2016)

In the area of movie publicity where lots of emotions are meant to be communicated through a single static image, colour plays an important role. Being a most significant element of movie publicity materials such as posters, it offers great scope for

expression and acts as a best tool to convey the theme of the movie. It acts as a multifunctional tool for generating meaning out of culturally associated signs¹⁶. Film distributors made posters for the masses so that it could ensure a sufficient return on investment in film production. This perhaps is the reason behind bright colours and glossy effect to attract the viewer (Pinney, 2005). Since the beginning, all the publicity materials were designed in colour irrespective of the movie's print¹⁷. There were no guidelines for the use of colours. However, it has been influenced by many factors such as colour's availability, its symbolic notion in Indian culture, and printing technology. The uses of colours in posters were also highly influenced by the genres of movies (Haggard, 1988). In case of Bollywood posters, the use of colour was more symbolic. Similar to folk art and cultural practice in India, colour codes in posters also helped to identify heroic and villainous characters in the movie plot (Devraj & Bouman, 2010). These codes also helped in emotional provocation during viewing. Generally villains were shown in dark blue and green colour whereas, protagonists in fair light colours. One can find an abundance of blue, dark green and purple colour in movie posters related to themes such as action and violence. The yellow, pink, and light green was generally related to comedies and family drama movies. In most cases, these symbolic colours were used to colour the flesh of movie stars. For example in movie *Kala Patthar* (1979), the prominent face of Amitabh Bachchan was painted in black shades (Figure 2.29). Aggressive screaming face supported by black colour symbolically relates to his rebellion nature, nature of his work as well as his struggle in the movie.

Use of colours also suggests references to the mythological characters' in Indian mythology like Ramayana and Mahabharata. Many times iconographic features from these mythologies were utilised to create similar symbolic reference and meaning. For

¹⁶ Culturally associated signs can signify many things associated with specific culture. For example, *Sindoor* (a vermillion red colour powder) signify a married woman especially in Hinduism. However, it is deeply integrated with Indian culture and used by women across religions.

¹⁷ Until 1937, all the movies produced in India were black & white. Though the first indigenous colour movie *Kisan Kanya* was produced in 1937, the colour era in Indian cinema started in the mid-1950s.

example, the movie posters of *Ram Aur Shyam* (1967) and *Mera Gaon Mera Des* (1971) have used this iconography by using dark and light colour shades in main characters faces. The twin faces of Dilip kumar in *Ram Aur Shyam* has been inspired from two famous characters in Hindu mythology i.e. 'Ram' from *Ramayana* and 'Shyam/Shri Krishna' from *Mahabharata*. Figure 2.29 shows some examples of movie posters showing symbolic representation through colour. Sometimes this symbolism are extended to the title design in movies such as *Kala Bazaar* (1960), *Ram Aur Shyam* (1967), *Raat Aur Din* (1967), *Gora Aur Kala* (1972), and *Khoon Paseena* (1977).



Figure 2.29: Colour symbolism in Bollywood posters: *Kaala Pani* (1958), source: www.thehotspotstudio.com; *Nau Javan* (1966), *Ram Aur Shyam* (1967), & *Khoon Pasina* (1977), source: Osianama; *Gora Aur Kala* (1972), source: www.cinematerial.com, and *Kaala Patthar* (1979), source: www.news18.com

Development in printing technology such as use of photo-offset provided an opportunity for poster artist to use a fresh range of colours. It opened the possibilities

of using varieties of techniques such as 'knife work' in poster making. All this resulted in more persuasive, energetic and theme based poster design (ibid.). In the movie, *Fading Canvas* (Film Division of India, 2015), Diwakar Karkare recalls that how he used to experiment with different techniques to achieve the exact expression and theme. He credits his knife painting style (also known as Spatula painting) in poster art to Gulshan Rai, a Mumbai based movie producer. The initial *Daag* (1973) movie poster he designed was in S. M. Pandit¹⁸ style. Gulshan Rai was not satisfied with the look created by him and suggested to use some other style. To create a different look, he used knife painting technique to design a new poster. The 'knife work' was also used before to achieve rugged effect in action movies like *Mera Gaon Mera Desh* (1971) (Figure 2.30). However, this style came to prominence during his work on *Deewar* (1975). The visual look in *Deewaar* poster established the 'angry young man' persona of Amitabh Bachchan in Bollywood movie industry (Figure 2.30). He created rough expression in Amitabh face using knife painting which he learned during his education in Sir JJ School of Art, Mumbai. The new visual expression went well with the character played by Amitabh in the movie. This technique became popular and was used by many poster artists over time.

¹⁸ Sambanand Monappa Pandit (S. M. Pandit) was one of the pioneer artists in movie publicity. He was born in Karnataka and got educated from Madras School of Art as well as Sir J. J. School of Art, Mumbai. His paintings are representative in terms of showing women figure in more physical, divine and seductive role (Devraj & Bouman, *The Art of Bollywood*, 2010).



Figure 2.30: Expressive colouring through 'knife work' and broad brush strokes: *Mera Gaon Mera Desh* (1971), and *Deewaar* (1975), source: Devraj & Bouman, 2010; *Sholay* (1975), source: Victoria & Albert Museum (www.vam.ac.uk)

According to S. Rehman¹⁹, individual artists have influenced the colours used in poster/banner art. He recalls a moment from his past when he was working on a banner design for *Mughal-e-Azam* (1960). To exaggerate the meaning, he added two horses with flame in the background and more soldiers fighting in the layout. He painted the face of Akbar in red colour to show his angry look by comparing it with fire. Similarly, Anarkali has been painted in light fair colours. In his own words, he describes '*Antalkali ko aisa paint karo ki Salim kya pura Hindustan usake pyar me pagal ho jaye* (paint Anarkali in such a complexion that why Salim only, all people of India should get mad in her love).

Textual elements

In early times, majority of the movie goers were low literate (2011 Census of India). There were language problems as people were using many regional languages for communication. Therefore, keeping the mass audience in mind, uses of text was very strategic, and posters have used minimum textual content to cater all (Haggard, 1988). In Bollywood posters, this is mainly evident in the form of movie title, movie stars name, production company name, taglines, song lyrics, and credit block. These

¹⁹ S. Rehman is a Mumbai based poster/banner artist. He is working in the movie publicity field since 1960. He is still working on banner art for Alfred Theatre, Bombay which has a tradition of using only hand painted banner in front of their theatre.

are another group of design elements which helps to enhance the overall impact of a movie poster.

Title design

Title design is a key element of a movie poster where creativity has been explored at its best. It gives an identity to the movie and acts as a logotype (Bell J. , 2002).

Researchers have used the term 'logo' interchangeably with 'title' of the movie. As discussed earlier in first chapter, there is hardly any literature that focuses on the title design in Bollywood cinema posters. Only a few researchers such as Rajesh Devraj, Rachel Dwyer and Divia Patel have mentioned its significance in poster design. Title design in early posters showed influence from art deco style (Dwyer & Patel, 2002; Devraj & Bouman, The Art of Bollywood, 2010). In the beginning, Art deco brought geometric pattern and “mechanical” lettering style in publicity materials. Its influence can be seen in the title design of *Mahageet* (Eternal Music, 1937), *The President* (1937) and *Mera Ladka/Mazha Mulga* (My Son, 1938) (Figure 2.31). One can also notice Art Deco geometry and streamlining influence on lettering style in Devanagari script which resulted in an innovative transformation of the script (Devraj & Bouman, 2010).



Figure 2.31: Lettering inspired from Art Deco and industrialisation

There was no standard treatments to the title till the 1950s. It changed around the mid-1960s with the release of landmark movie *Guide* (1965). The *Guide* has used a unique title which became an inspirational for the future designs. C. Mohan, master in lettering art, changed the meaning of logo design in Bollywood cinema during the

1970s (Devraj, 2017). His monumental logo design for movie *Sholay* (1975) which is narrowed down in the middle and flared out at four corners resembling the 70 mm widescreen shape became trend setter for a long time in Bollywood cinema. Youth culture and pop art have also influenced the lettering art. Rounded ‘bubble’ lettering, one of the characteristic features of Pop Art and Hippie style was used in the title design of 1973 released Bobby (Dwyer & Patel, 2002).

Conventionally title has been used at the top or bottom of the poster. Diwakar Karkare is acknowledged for bringing variations in the title design. He “used them skewed, slanted, placed right in the centre or tucked into a corner” (Devraj & Bouman, 2010). Sometimes titles were thematic and very well thought of such as 1970 release *Purab Aur Pachhim*. It was a patriotic movie based on the values and lifestyle in two opposite culture that is Indian and Western. C. Mohan used staggered lettering in logo design to communicate the central theme of the movie. He justified this by arguing that, “Our culture is ascending, theirs is declining. East should always be above West” (ibid.). Visuals and colours used in the poster equally supported this idealism (Figure 2.32).



Figure 2.32: Staggered lettering: *Purab Aur Pachhim* (1970), source: www.bollywoodmovieposter.com

The three-dimensional lettering offers a sense of scale (Dwyer & Patel, 2002). It is popularly seen since 1970s and mostly used in action movies (Figure 2.33). This style

is also evident in Formula/Masala movies where, “the title treatment was often monumentally three-dimensional (Devraj & Bouman, 2010).” The practice of 3D lettering and use of expressive colour and texture in title design provided new look which was popular till the mid-1990s. Introduction of computer-aided design brought many changes. However, there are no literatures highlighting the development in the title design after the introduction of digital technology.



Figure 2.33: Three-dimensional lettering

Movie stars names, song lyrics & quotations/taglines

Using movie stars names in big bold letters (see poster of *Achhut Kanya* in Figure 2.34) was popular and common until the 1970s. Later its use reduced significantly and almost vanished from the poster art in the current digital designs. Use of quotations (see poster *Umang-1970* in Figure 2.34) was very occasional, it was either used when something is very special about the movie and need to be highlighted or in movies belonging to B-centers to exaggerate the overall effect. Use of song lyrics in poster layout, especially in the reprint posters (see poster *Mere Hamdam Mere Dost-1968* in Figure 2.34), was a unique feature. However, it was limited to few movies posters only. This was mostly popular in local posters during the 50s, and 60s, where it helped to attract music-loving audiences to the theatres. Production company name and credit blocks are in constant use since the beginning.



Figure 2.34: Movie stars name, quotation & song lyrics: *Achhut Kanya* (1936), source: Pinterest; *Umgang* (1970) and *Mere Hamdam Mere Dost* (1968), credit: Osianama

2.3.3 The audiencing site

Audiencing is the site where an image encounters its viewers or users. According to John Fiske, it is one of the important sites where the meaning of an image is made (Rose, 2012). At this site, viewers use their own knowledge and interpretation skills to make meaning out of visuals and graphic arts presented in specific context. Bollywood has its presence and impact all over India and Indian diaspora worldwide irrespective of language and social parameters (Matusitz & Payano, 2012). Audience with different socio-cultural background shows different desire and visual preference. Looking at these differences, site of audiencing carries lots of challenges for poster designers to design a piece of work to pursue all. To address these challenges, poster artist have tried to look at two key parameters. One is the nature of movies genre and other is the cultural segment catering to different group of people. Majority of Bollywood movies were multi-genre showing all features like action, drama, comedy, crime, love and more. According to Simrat Brar (a poster designer), most of the movies have four to five posters to reflect different genre elements in the movie. It helps in pursuing audience of different desire (Mazumdar, 2003). For *Lagaan* (2001) she created four single sheet posters with different themes (Figure 2.35). The first one presented the triangular love story with a composition using Amir Khan, Gracy Singh

and Elizabeth together. The second one highlighted romance between Gracy Singh and Amir Khan suggesting towards the romantic genre. The third one was with the central theme of the movie that is sports drama. It featured a lineup of village cricket team with a dominating face of Amir Khan. The big face of Amir Khan occupying almost half of the poster reflects the old practice of giving more importance to popular actors to pursue mass audiences. The fourth one showed a clash between two ideology, a rude, arrogant English ruler and a poor but self-esteemed Indian. Here poster had used a big face of Paul Blackthorne though he was not a popular star in India. It shows a different approach where the designer has tried to reflect the strength of British ruler against an optimistic villager.

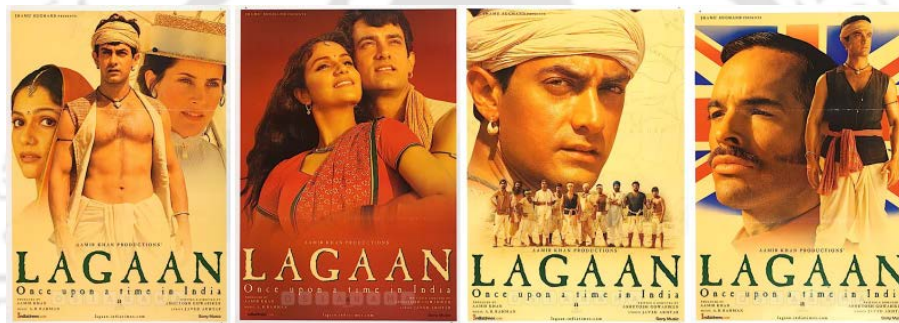


Figure 2.35: One movie with posters in different themes: *Lagaan* (2001) source: Osianama

Another visual strategy used by the poster artists was dictated by the audience desire and preference. The mass audience expected everything such as drama, comedy, romance, and action in a single movie. Hence artists tries to highlight all in one poster. These posters were intended to provide multiple points of connection to the viewer. Before 2000s, it was common practice to redesign or modify the layout of the poster based on regional audience's visual aesthetics. In some cases, posters were re-designed when the movie got re-released. The re-released posters were mostly based on the current persona of the popular stars. In many cases, this resulted into the advertisement of family dramas and romantic movies as action movies to deceive the audience. For example, *Leader* (1964) had used three posters which were completely different in mood and emotions (Figure 2.36). Design of the first poster echoed the ambience of industrialisation with people hurrying to the job. The title was especially designed in the form of hoarding. The second poster was entirely different

emphasising a romantic genre. Here the title was designed to give a feel of the widescreen extravaganza. The regional poster probably made for publicity in North India had a different design. It carried violence, blood, and even a big gun to attract middle and lower class audiences. The artist had used red colour, and seductive figure of Vyjantimala to exaggerate the impact. The transformation in the regional poster advocates the influence of audience preference and desire.

Similar treatment can be noticed in three different posters of *Mother India* (1975). The first original poster was more thematic showing a mother and a child. A re-release poster depicted the popular scene from the movie which can be easily recollected by the audience after looking at the poster. The regional poster had a different story related with dacoit/bandit movie. Like the regional poster of *Mother India*, these posters were made to deceive the audiences. Poster artists intentionally placed things which are not in the movie. For example, S Rahman's most of the artworks show guns and blast in the background to give the audience a sense of action and fight in the movie (Figure 2.37). He argued that, most of the audience coming to the theatre happens to be a labourer and lower class people. They come to the theatre to relax and get entertained and expect these kinds of movies.

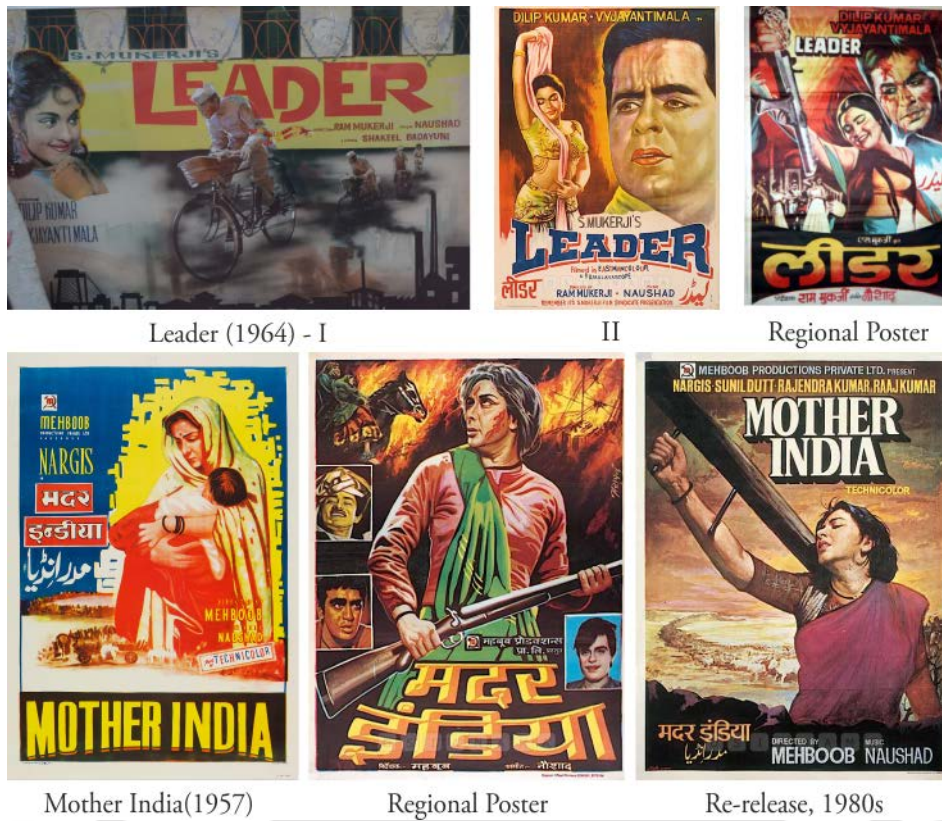


Figure 2.36: Variation in the poster visual look based on the audience and locality



Figure 2.37: Poster design based on audience desire: *Bees Saal Baad* (1962), source: Osianama

The popularity of the movie stars has linked with the audiencing and has played an important role in the compositional pattern of the poster (Mazumdar, 2003). As discussed in section 2.3.2, Bollywood poster designs have been star-driven where movie star's faces have occupied large area. Popularity and visual preference towards the movie stars have made them the main reference point for movie publicity.

Popular stars have got maximum emphasis in poster layout irrespective of the movie theme (Blamey & D'Souza, 2005).

In some cases, the content of a movie poster was also decided based on different locality. It is dictated by visual preference and cultural background of the cinema audience. For example, Jithubhai Mehta (a movie publicity designer) has given a mythological twist to the publicity materials by using lines from Puranas to publicise in Bhuleshwar line, Mumbai. For the same movie to be publicized in the Nepean Sea Road and Gamdevi, he used the illustration of beautiful women with a tapering figure (Mehta J. , 1956).

2.4 Insights from literature review

Literature reveals that Indian cinema is the biggest cinema industries in the world in terms of number of movies produced each year. Industries such as Bengali, Tamil, Telugu, Malayalam, Kannada and Bollywood have contributed significantly in bringing Indian cinema to global platform. Among them, Bollywood is one of the most popular industries. In the beginning, movies were highly focused on mythological themes. With time it has grown and experimented with numerous themes such as action, romance, comedy, history, crime, thriller, robbery and musical. Stories showing the conflicts involving the duty, honour and family were most often the central theme and are still popular.

The literature review focused on Bollywood cinema has resulted in a timeline included as **Appendix - F**. The timeline, divided in decades shows the development in the publicity design mainly focused on poster design in Bollywood and four major influencing factors since the beginning of Indian cinema. The four factors are technology, Art & Architecture, Economy & Society, and War & Struggle. Section 2.4.1 presents an overview of this timeline.

2.4.1 Major development in Indian cinema and movie publicity

India witnessed first cinematograph show in 1896 which was organized by Lumiere Brothers in Bombay, just four years after its invention by French inventor Leon Bouly. To advertise the show, an ad was published in a newspaper which marks the use of first movie publicity material in India. Novelty Theatre Bombay was built in 1887. Raja Ravi Verma sets his lithography printing press near Bombay in 1892 which helped in proliferation of calendar art in India. There were many social movements such as tribal rebellion against the colonial government, the landlords and moneylenders lead by Birsa Munda in 1895 and large scale Hindu-Muslim riot in 1893. All these events influenced subject of several movies in later period.

The 1900s was the period of experimentation with new cinema technology in India. Cinema spread to all major cities in India such as Bombay (Mumbai), Calcutta (Kolkata), Delhi and Madras. The first advertising movie was made by Hiralal Sen. In 1901 he established a movie exhibition center in Calcutta. Movie publicity in print was still limited to newspaper advertisements. In 1902, J. F. Madan launches his movie distribution and exhibition empire with a tent cinema at Calcutta Maidan. In the backdrop, Bengal witnessed an art movement and Indian School of Oriental Art was established by Abanindranath and Gaganendranath Tagore. This was also the time when freedom and anti-British movements were on rise which leads to Swadeshi movement. Communal polarization was tried by the partition of Bengal into Muslim dominated eastern area and Hindu dominated western area.

The 1910s mark the actual beginning of Indian cinema with the release of *Pundalik* (likely to be the first Indian feature movie) in 1912. The first full length Indian feature movie *Raja Harishchandra* (1913) was released by Dadasaheb Phalke and it was publicized through public announcement and text based print ad in Bombay Chronicle (an English-language newspaper). Movies released during this time were majorly based on religious and mythological theme and limited to the elite group because of expensive show tickets and lack of awareness in middle and lower class people. This might be the reason behind putting all print advertisement in English-

language newspaper. In 1914, Indian cinema reached to global platform with the premiere of *Raja Harishchandra*, *Mohini Bhasmasur* and *Satyavan Savitri* in London. Baburao Painter, another significant name in Indian cinema started the Maharashtra Film Co. in Kolhapur. In 1915 Mahatma Gandhi returned to India and leads the Champaran Satyagrah and Kheda Satyagrah, two major revolts in the Indian independence movements. The 1919 witnessed the Jallianwalla Bagh killing which later inspired a movie titled *Jalianwala Baag* released in 1953.

The 1920s was the decade known for the foundation of several cinema studios all across the country. Some of them are, Prabhat Film Co. (Kilhapur), Ranjit Movietone (Bombay), British Dominion Films Studio and Aura Film Corporation (Calcutta) and General Picture Corporation (Madras). Till the 1920s, movies were black and white and silent in nature. This period witnessed a shift in movie publicity from text based advertisement to image-text advertisement in the form of movie booklets. Movie posters became the key material for promotion. Hand painting techniques was used to make the original art work and lithographic was the source of mass reproduction. Movie publicity reached to another level with the use of newspaper ad, street plays, hand bills and public announcement using bullock cart which was decorated with movie posters and accompanied with musician. Movies as well as publicity materials from this period shows influence from Art Deco movement. The timeline was dominated by movies based on social, religious and mythological theme.

The 1930s saw the introduction of sound and colour in movies. The first talkies *Alam Ara* released at Majestic Theatre in 1931. Music and songs became the integral part and this facilitated the incorporation of song lyrics written in Hindi and Urdu in the movie booklets. Sound introduction brought a shift from mythological and religious theme to the movies dealing with contemporary social issues such as plight of the poor and issue of cast. Some of the significant movies from this decade are *Kings of Ayodhya* (1932), *Devdas* (1935), *Achhut Kanya* (1936), *Kisan Kanya* (1937) and *Pukar* (1939). The mode of publicity and mass printing technique was same as the previous decade. However, 1936 was the turning point for movie publicity in newspaper where

studios started giving half to full page advertisements in leading newspapers such as Times of India. Publicity materials show more emphasis on the movie stars' visuals and movie scenes compare to other elements such as movie title and credit block. This was the time when bonding between press and movie industry become stronger and movie producers started inviting newspaper man to the set of the movie to cover publicity. In parallel, there were several other developments which influenced many movies down the timeline. Some of the important ones are: urbanization in Indian society, reduction in Zamindari Pratha, execution of Bhagat Singh, Rajguru and Sukhdev, and boycott to British goods. Zamindari system has influenced many movies theme produced during 1930s to 1960s whereas, Bhagat Singh execution in relation to freedom movement inspired several successful movies such as *Shaeed-e-Azam Bhagat Singh (1954)*, *Shaeed Bhagat Singh (1963)*, *Shaheed (1960)*, *The Legend of Bhagat Singh (2002)* and *Rang De Basanti (2006)*.

Talkies and colours dominated the 1940s. This decade is referred as studio era in Bollywood cinema with the establishment of many famous movie studios such as Filmistan Studio, Kedar Studio, Rajkamal Kalamandir Studio, Basant Pictures, Mehboob Studio and R K Studio. Decade also witnessed release of several milestone movies in Bollywood cinema such as *Sikandar (1941)*, *basant (1942)*, *Kismet (1943)*, *Anmol Ghadi (1946)*, *Chandralekha (1948)*, *Andaz (1949)* and *barsaat (1949)*. Ketan Anand's 1946 released *Neecha Nagar* wins eleven prizes at the Cannes Film Festival. Movie publicity in the form of posters, banners, newspaper ads, magazine ads, show cards and song synopsis booklets become more popular whereas, lithography was still the preferred technique for mass reproduction. Prints ads were characterized by juxtaposed portraits, collage, rich colours and main emphasis to the movie stars' faces. This timeline also witnessed several social and political changes. India got the independence in 1947 and this marked the end of British rule. Partition of sub-continent into Hindu dominated India and Muslim dominated Pakistan resulted into massive communal riots all over the country. Massive cross-border migration in Punjab and Bengal disrupt the social and economic fabric. Partition and its aftermath influenced many movies released in later period such as *Chhalia (1960)*, *Dharmputra*

(1961), *garam Hawa* (1973), *Tamas* (1988), *Sardar* (1993), *1947 earth* (1998), *Train to Pakistan* (1998), *Gadar Ek Prem Katha* (2001) and *Pinjar* (2003).

The 1950s is considered as the golden era of Indian cinema known for social movies and parallel cinema. Colour movies had become more common. *Aan* (1952) became the India's first Technicolor movie produced. Movies with the theme of nationalist struggle, social issues, historical adventure and real life stories and romance (love and individual freedom) were highlights of the period. Indian movies started getting international recognition through winning international awards and frequent shows outside India. Satyajit Ray's *Pather Panchali* wins the best picture award at San Francisco International Film, *Aparajito* and *Jaldeep* (children category) is awarded at Venice Film Festival and *Jagte Raho* wins at Karlovy Vary Film Festival. In 1959, *Apur Sansar* by Satyajit Ray wins the Sutherland Award of British Film Institute and national award for the best movie. This decade also witnessed major technological development. The 1956 marked the first television broadcast in Indian history with the starting of Experimental Television Broadcasts in Delhi. Cinemascope was first time used to shoot Guru Dutt's *Kagaz Ke Phool* in 1959. The movie publicity style and materials were same as previous decade. However, more emphasis to the title design can be noticed with the increase of size as well as use of expressive lettering. Expressionist style using strong brush stroke and vibrant colours become more evident in the publicity materials especially movie posters. Overpainting style using photographic still made designs more realistic and proportionate. Some of the popular movies from this decade are *Babul* (1950), *Awara* (1951), *Baazi* (1951), *Baiju Bawra* (1952), *Do Bigha Jamin* (1953), *Boot Polish* (1954), *Shree 420* (1955), *Chalti Ka Nam Gadi* (1958), *Madhumati* (1958) and *Kagaz Ke Phool* (1959). *Mother India* (1957) became India's first nomination for the Academy Award for best foreign language movie category.

The 1960 witnessed the release of most expensive and mega-blockbuster Indian movie to then, *Mughal-e-Azam*. The 1960s was the starting period for masala movies with modern subjects such as youth romance, sexual freedom and new fashion. Many

movies related institution such as the Film Institute (later the Film and Television Institute of India, FTII) Pune, The Film Finance Corporation and National Film Archive of India Pune were founded in this decade. In 1969, Dadasaheb Phalke Award was instituted for contribution to Indian cinema and Devika Rani became the first recipient. In 1964, India achieved another level in technological advancement by making India's first indigenous computer ISIJU. By 1967, all-India radio became the key publicity outlet for Hindi movies. This period also saw lots of social and political changes in the country. India rises to seventh rank among industrialized nations. Then Prime Minister of India Lal Bahadur Shastri gave "Jai Jawan Jai Kisan" slogan to boost the agriculture in India and by 1966, India became self-sufficient in grain production. The slogan inspired the theme of the movie *Pukar* released in 1967. In this decade India also came across two wars; one with China in 1962 and another with Pakistan in 1965. War between India and China and especially India and Pakistan resulted into many patriotic and war movies across the timeline. Some of them are *Haqeeqat* (1964), *Hindustan Ki Kasam* (1973), *Border* (1997), *16 December* (2002), *Deewar* (2004), *LOC Kargil* (2003) and *Lakshya* (2004). Printed publicity materials were same as previous decade however, poster making technique and technology saw a major change in this decade. Instead of fully hand painted, artist started using mixed technique (hand painting + cut-paste) for publicity material design especially posters. Offset printing technique was introduced for mass reproduction of the publicity materials. This brought revolutionary change as design had become more realistic and proportionate along with cheaper reproduction process. Publicity materials also saw influence of international graphic style and art movements such as Pop art, psychedelic art and Hippy movement. Popular movies released in this decade are *Chaudhvin Ka Chand* (1960), *Sahib Bibi Aur Ghulam* (1962), *Bandini* (1963), *Sangam* (1964), *Guide* (1965) and *Aradhana* (1969).

The 1970s was the period of masala movies in Bollywood cinema catering themes such as crime, action, violence, revenge, social issues and romance all together in single movie. In 1970, India produces 433 movies, making it the largest producer in the world. The decade is known for the blockbuster movie *Sholay* (1975) which is

considered to be the highest grossing movie at that time. Amitabh Bachchan emerged as a mega star in Hindi cinema who was featured in many blockbuster movies of the time such as *Anand* (1971), *Janjeer* (1973), *Roti Kapada Aur Makan* (1974), *Sholay* (1975), *Deewar* (1975), *Kabhi Kabhi* (1976), *Amar Akbar Anthony* (1977), and *Muqaddar Ka Sikandar* (1978). Movie publicity materials became more expressive through expressionistic brush strokes and use of striking array colours. Overpainting was on its peak for making movie posters, especially for movies based on crime, action, violence and social issues. Extra treatment was given to the title design based on movie themes, and expressive titling in bold 3D lettering became an integral part of the movie posters design.

The 1980s again marked the revival of studio system in Bollywood and known for parallel cinema and big budgets movies. The movies were majorly based on social issues, Indian tradition, nationalist struggle, romance, action and violence theme. In 1980, Film Finance Corporation merges with the Indian Motion Picture Export Corporation to form the NFDC (National Film Development Corporation). NFDC provided wide range of services to encourage high quality Indian cinema especially Indian parallel cinema. In 1985, zoom lenses were introduced in India. This has direct influence on poster making technique because; now poster artist can work on smaller size of canvas instead of working on actual size. Timeline also saw introduction of screen printing for the mass reproduction. Screen printed poster design for social drama movies such as *Utsav* (1984), *Paar* (1984) and *Party* (1984) provided an alternative to the Bollywood style known for using rich colours. Emphasis on movie stars faces, composition in the form of collage, expressive big 3D titles were still the dominating characteristic features of publicity materials. Social and political development in this period also inspired many movies. In 1980, Indira Gandhi back to the power as Indian Prime Minister and following the operation blue star in 1984, she was assassinated leading massive Sikh riots in the country. All these events influenced many Bollywood movies such as *Machis* (1996), *Hawayein* (2003), *Amu* (2005) and *31st October* (2005).

In 1990s, studio system continued in the Bollywood with big budget movies focused on Indian diaspora. Other popular themes were terrorism, war and romance. The decade witnessed a shift from action to family drama love stories. One can also notice a significant change in terms of titling the movies. Family drama movies with long titles such as *Hum Apake Hain Kaun* (1994), *Dilwale Dulhania Le Jayenge* (1995), and *Kuch Kuch Hota Hai* (1998) are some of the blockbuster from the decade. In 1992, digital technology came to India which leads to the introduction of digital imagery in movie poster making. In the late 1990s, digital posters taken over the hand painted posters and expressive theme based title design continued in trend. This era was dominated by offset printing however; digital printing technology was also introduced in the late 1990s. Radio and television became significant mediums of movie publicity. There were three major social events which influenced several movies down the timeline. One is the demolition of Babri Masjid in 1992 followed by widespread communal riots. Second is the Bombay serial bomb blast in 1993 which again resulted into communal riots and Kargil war in 1999. Some of the popular movies inspired from these events are *Bombay* (1995), *Zakhm* (1998), *Fiza* (2000) and *Black Friday* (2007).

The 2000s onwards is considered as the era of digital technology in Bollywood cinema. The era of mobile and high speed internet brought all the information including movie publicity on digital platform. Movie publicity saw a significant evolution with the use of internet, hoardings, reality shows, and movie trailers; however, movie posters were still an important material for the publicity. Now fully computerized techniques were used to design posters and other publicity materials. Digital designs can be characterized by smooth colour transition and superimposition, glossy designs, dark background and expressive theme based titling. Major themes of the movies from this period were nationalism, terrorism, gangster, romance, Indian diaspora, India and Pakistan relation and superhero. This decade saw the return of contemporary and masala movies. Romantic comedy and youth culture based movies such as *Kaho Na Pyaar Hai* (2000), *Dil Chahta Hai* (2001), *Rang De Basanti* (2006), and *3 Idiots* (2009) became more popular. 21st century witnessed lots of terrorist

attacks across the globe including India. This resulted in a surge of movies based on terrorism and gangster plot.

2.4.2 Findings from literature review

Movie publicity in Bollywood was an unorganised field since the early time. Literature shows that it has gone through many transformations over time with advancement in various technology. Industry has adopted different modes, and medium of film publicity according to the demand and development of cinema. However, it is interesting to see that poster has always been at the centre around which whole publicity has been designed. The adaptaion of Gillian Rose model for undstanding the poster design in Bollywood has helped to understand the development systematically. It shows that production process, technique, designers skills, audience desire and visual preference, display context, movie stars persona, and major social development, all have affected the poster design with respect to its content and visual design. Table 2.2 shows the major findings from the literature on poster design in Bollywood.

Sites	Results
Production	Enquiry at production site suggests that involvement of artists from different backgrounds which includes skilled and unskilled, have resulted in different visual grammar in the poster art. The practice of producing regional publicity material have exaggerated this variation. Poster production techniques have significant influence on the visual design of movie posters.
Image	Image site discloses that posters are combination of texts and images. The both group of elements compliment each other to make an effective communication by creating direct (denotative) or indirect (connotative) meaning. Movie stars portratits have dominated the visual content. Use of symbolic images, illustrations, scenes from the movie, psychedelic art, studio's logo are also evident. Use of colour is vivid. It has been used to create symbolic meanings. In the textual elements, title is the most significant element. It has been explored based on movie themes and have influence from art movements such as Art Deco and Hippie.

Audiencing	Audiencing site suggests that audience socio-cultural background and visual preference has significant influence on content of movie posters especially the visuals and colour.
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Table 2.2: Major findings: poster design in Bollywood

The image site shows that there are ample literatures focusing on the visual content especially the role and development in movie stars images and colours in Bollywood movie posters. However, inspite of the acknowledgement of title's importance in the movie posters, literature on title design is limited. Considering the importance of title design it requires a detailed and systematic investigation for its better understanding.

Table 2.3, Table 2.4 and Table 2.5 have summarised the major finding from the literature review.

Social parameters in India	
Period up to the 1950s	Period from the 1960s onward
<ol style="list-style-type: none"> 1. Nationalist movement and Swadeshi Andolan which resulted into the search of a national identity. 2. World war-I, World war-II and it's aftermath. 3. After world war-I, huge growth in the studio system. 4. Industrial progression, the rise of mills, economic growth and business opportunity in the urban area. 5. The Huge influx of rural labourer in the city area in search of job and livelihood. 6. Greed, corruption, crime, exploitation. 7. Communal riots following the partition. 	<p>1960s</p> <ol style="list-style-type: none"> 1. Youth culture and romance. 2. Sexual freedom. 3. Rise of consumerism. 4. Fashion, style, experimentation. <p>1970s-1980s</p> <ol style="list-style-type: none"> 5. Period of internal crisis. 6. Great political, economic and social upheaval. 7. Implementation of emergency by the current Prime Minister Indira Gandhi. 8. Rising inflammation. 9. Mafia and drug-associated crime 10. The decline of the studio system and the rise of the movie stars.

Art movements	
Art deco dominated till the 19 40s	Pop art
Realism dominated up to the 1940s	Hippie movement
Modernism	Psychedelic art

Table 2.3: Social parameters and art movements

Period up to the 1950s	Period from the 1960s onward
Development in movie theme	
<ol style="list-style-type: none"> 1. Mythological, stunt theme dominated the early timeline. 2. Most of the film's theme of the 50s includes grand historical spectacular, the story of war heroes, romance, social issues and realities of the day to day Indian life. 3. Actors and actress were with an idealistic character showing traditional, cultural and moral values. 4. Justice achieved using truth, value and traditional custom. 	<ol style="list-style-type: none"> 1. International outlook and overseas locations in the 1960s. 2. Crime, Action, Violence, Emotional melodrama and Revenge in the 1970s. Also known as 'Formula' movies, this theme dominated the 70s and 80s timeline. 3. Birth of Anti-hero and justice achieved through violence. 4. In the 1990s, a shift from formulas movies to movies with family, love and romance theme emphasising on Indian Diaspora.
Characteristics of publicity materials in Bollywood	
<ol style="list-style-type: none"> 1. Influence of Raja Ravi Verma style and Sir JJ School of Art. 2. Influence from the neo-classical style. 3. The ads show a sympathetic combination of realism and past Indian style. 4. Influence of realism which dominated till the 1940s. 5. The 1950s saw prominent title design and emphasis on star portraits and facial expression. 	<ol style="list-style-type: none"> 1. Emphasis on star portraits and bold 3D lettering continued. 2. Rugged look, oil paint, bold and distinct brush strokes, rich colour and texture. 3. Use of original photograph to make the base and overpainting technique to bring realism and maintain real proportions. 4. More emphasis on facial expression. Clumsy montage.

Table 2.4: Movie themes and characteristic features of publicity materials

Period up to the 1950s		Period from the 1960s onward
Design elements in poster layout as key signifier of the movie		
<ol style="list-style-type: none"> 1. Studio name and Logo, Director, Producer and movie stars names. 2. Music, dance, history, the nationalist movement, social and Period films. 3. Simple and minimal typography 	<ol style="list-style-type: none"> 1. Emphasis on star portraits. 2. Scenes and images from films. 3. Music, dance, romance, fight, action. 4. Bold, prominent and 3D title design in perspective. 	
Poster production techniques		
Beginning to 1960s	From 1960s to 1990s	From mid-1990s onwards
Hand Painting	Mixed (Cut-paste)	Digital
<ol style="list-style-type: none"> 1. Broad visible brush strokes with a striking array of colours and typography. 2. There is variation in typeface stroke thickness, width, form, weight and letter-spacing. 3. Distorted movie stars figures. Problems in proportion. 4. Lengthy process 	<ol style="list-style-type: none"> 1. Artist cut the images of the actors out from still photos and then pastes them in a collage fashion onto a canvas board with a hand-painted background. 2. Overpainting technique. 3. More balance and proportionate designs. 4. Reduction in time 	<ol style="list-style-type: none"> 1. More standardised. It provides a wide scope of exploration. Use of available fonts and less time requirement provide the scope for correction. 2. Smooth superimposition, juxtaposition, reduction, enlargement in proportion and colour contrast. 3. Sleek and glossy designs.

Table 2.5: Key design elements and poster production techniques

3 Analysis Part – I:

Title Design in Bollywood Movie Posters and its Characteristic Features

Literature review reveals that the title of a movie is an important part of a movie poster. It is like a logo whose presence can be seen everywhere, especially in the publicity materials. The title design shows numerous explorations such as variations in letterform, colour, and texture that changes for every movie title. It also features many external variables to make the title more expressive. To understand development of the title design, this chapter intends to address the first set of research questions i.e.

RQ1: How has the title design evolved in Bollywood movie posters across timeline?

RQ2: What are the key characteristic features associated with the title in Bollywood movie posters?

The study looks at different design features associated with the movie titles, and investigates how these features are unique and significant in meaning-making.

In written information, researchers like Watzlawick, Beavin and Jackson (1971) perceived that every piece of information is comprised of two codes – a ‘digital code’ and an ‘analogic code’. Digital codes are usually words which help to transmit the information. The analogic codes are in the form of paralinguistic, kinetic, iconic or indexical which helps to convey or express the feeling about the information (Rowe, 1982). All the visual attributes associated with a letter or a typeface falls under the analogic code, which is understood through previous experience and knowledge.

Letters carries characteristics to show softness, roundness and other feelings (Dey & Bokil, 2015). When letters are treated ‘Graphically’ based on the theme and story,

function as an extension of the imagery (Eisner, 1985). It helps in creating a mood and bridging the communication gap between letters and other design elements in a composition. For example, the graphical treatments to the title *Jaal* (1967), *Paar* (1984) and *Iqbal* (2005) support the theme of the respective movies (Figure 3.1). It also helps in establishing a connection with the story as well as other design elements in the poster layout. For example, most of the suspense thriller movie poster features graphical elements such as cobweb or spiral lines. In *Jaal* (net), the title itself has been treated with a cobweb that helps in establishing a direct relationship with the literal meaning of the title and indirectly to the movie's theme. *Paar* (the crossing) is a social drama movie where title has been designed using its mirror reflection. It is been supported by a herd of pigs in flat 2D illustration. In the movie, there is a key scene where the main characters are transferring pigs through a river to earn livelihood. It symbolically relates to the movie's theme which is based on the exploitation of poor people in rural Bihar. Similarly in *Iqbal*, a sports drama movie revolving around the game of cricket, the graphically treated title directly conveys the message without any ambiguity. This kind of practice, which creates a direct as well as symbolic connection to the theme of the movies, has been significantly explored in Bollywood movie titles. This chapter looks into these aspects in terms of their significance and role in the title design.



Figure 3.1: Graphically treated titles: *Jaal* (1967), *Iqbal* (2005), source: Pinto & Sippy, 2008 and *Paar* (1984), source: Devraj & Bouman, 2010

3.1 Methodology

Based on the Gillian Rose framework (see section 1.4 for detail), this chapter uses visual semiotic approach to investigate the development in the title design and key features associated with it. Using visual semiotic approach, the analysis is organized into three parts; syntactic, semantic and pragmatics. This has aided to the understanding of the structural details of a movie title and its meaning-making through both connotative and denotative means.

‘Connotation’ and ‘denotation’ are two aspects of a sign which exist together in a sign making agent. Denotation is referred as the direct, literal meaning of a sign. Whereas, connotation deals with the deeper meaning which is not apparent and mostly associated with the cultural components such as ideas, values, attitudes or behaviors (Tselentis, 2011). Connotation relies on social and cultural aspects based on previous experiences; whereas, denotation relies on explicit and referential meaning. For example, the term ‘Bollywood’ connotes things like glitz, glamorous, musical, melodrama, celebrity, stardom and much more. These associations comes through our previous encounter and experiences with this industry. At the same time, Bollywood also denotes Hindi cinema industry based in Mumbai. Similar connotation can be seen in movie titles as well. For example, in *Sholay* (1975), the shape of the title is narrowed down in the middle and flared out on all four corners indirectly relates to the shape of 70mm widescreen, highlighting the technical aspect of the movie. Also, the texture of dry land and colours of flame connotes anger and symbolically support *Angry Young Man* persona of the movie’s protagonists.



Figure 3.2: *Sholay* (1975) movie title designed by C. Mohan

At the same time, flame and cracks directly relate to the literal meaning of the word *Sholay* which is Embers. Three-dimensional look and cracks in the letters make them appear like as if they are sculpted from stone.

3.1.1 Semiotics

Human beings always try to interpret thing as per their understanding and background knowledge. We cannot take reality for granted and define it objectively. Semiotics teaches us that reality is a system of signs (Chandler, 2002). Studying semiotics can help us to be more aware of reality as a construction and of the roles played by everyone in constructing it. One of the famous names in this discipline is Ferdinand de Saussure (1857-1913). He is credited for many significant developments in both linguistics and semiology in twentieth century. Semiotics is a study of signs and according to Ferdinand de Saussure’s dyadic model (Figure 3.3); the sign is the whole that results from the association of signifier and the signified. This relationship is called ‘signification’, and the value confirmed by a sign depends on its relationship with other signs within the system (ibid.)

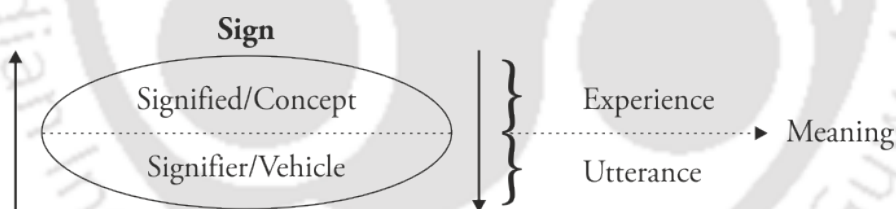


Figure 3.3: Saussure dyadic model

When Saussure was framing his ‘dyadic’ model of sign, Charles Sanders Peirce (1839-1914) was hypothesizing his own model of semiotics and sign. C. S. Peirce was an American scientist and philosopher best known in academia for his contribution in the rise of pragmatism (Peirce, 1931-58). In contrast to Saussure’s dyadic model, he suggested a ‘triadic’ model (Figure 3.4) consists of three parts; *interpretant*, *representamen*, and an *object* (Lanir, 2012). Lesley Lanir further explains that “having an interpretant as part of his semiotic model was Peirce’s new and distinctive addition to understanding and defining signs” (ibid.). According to Peirce, signification was

not a straightforward binary relationship between a sign and an object. The meaning of a sign is made by the interpretation it actually stimulates in those using it. This has been clearly explained in his own words;

*“A sign, or **representamen**, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the **interpretant** of the first sign. The sign stands for something, its **object**. It stands for that object, not in all respects, but in reference to a sort of idea...” (Peirce, 1931-58)*

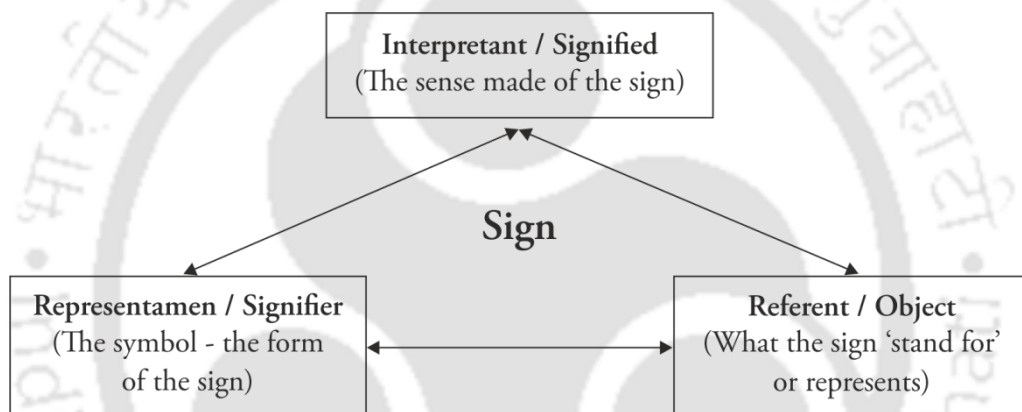


Figure 3.4: Charles Sanders Peirce's triadic model. Image credit: Lesley Lanir (Lanir, 2012)

Therefore, a 'representamen' is the symbol or the form of the sign takes equivalent to the Saussure's 'signifier'. Whereas, an 'interpretant' is the sense we make out of the sign, similar in meaning to Saussure's 'signified' except that it is a sign in the mind of the interpreter (Lanir, 2012). An 'object' is what sign stand for or represent, also known as the 'sign vehicle'. Both 'representamen' and 'object' does not have to be a material or concrete object. Peirce emphasis was more on signifying elements of a sign, and he suggested that sign as a whole never signifies an object. It totally depends on the elements it carries and not all elements of a sign are necessary or carry the same weight in its interpretation (ibid.).

The Peirce's theories suggested semiosis as a process, whereas Saussure's emphasis was always on structure. In the context of movie title, Peirce 'triadic' model can be further

understood by taking example of movie title *Dilwale Dulhania Le Jayenge* (1995) (Figure 3.5). In this title, the *representamen*, consist of a 'hat' and 'dupatta' both in red colour juxtaposed with the word 'Dilwale (the big-hearted)' and 'Dulhania (bride)' respectively in yellow hand lettering. Here the *interpretant* or sense made of the sign would be understood to viewers is that there is a guy who is influenced by the Western culture (hat with feather signifies the same) and an Indian girl (the bride) who are in love. This interpretation is highly based on the context or pragmatic aspect to which this sign belongs. Peirce has also emphasized the role of pragmatics in the sign interpretation. He suggested that we interpret symbols according to a rule, a habitual connection based on our previous experience or understanding. For example, in Indian context, red colour relates with love which is getting more exaggerated because of its association with the word 'dilwale (the big-hearted)'. Similarly yellow colour is associated with 'dulhania (bride)'. The *referent* or *object* that the sign refers here is the understanding that this movie belongs to the romantic genre.



Figure 3.5: Movie title Dilwale Dulhania Le Jayenge (1995)

Semiotics is subdivided into three areas: syntactic, semantics and pragmatics. Syntactic is a study of the relationship among signs in a formal structure. It is useful to understand the structural relationship among the parts of the sign at the *site of the image itself*. This section utilises two framework; 'typography aspects' by John Berger and 'Typeface morphology' by Rob carter to synthesize all the structural elements of a title design and their organization in the poster layout.

Typography aspects

John Berger (1972) claimed that “Seeing comes before words. The child looks and recognizes before it can speak (Berger, 1972).” This is also true for an illiterate viewer who is unable to understand the meaning of a written word. In this situation, lettering/typography aspects play an important role in effective communication. Wijnholds (1997) have grouped these aspects into three categories (Yu, 2008). Each category connects to a particular type of properties in typography. These are functional properties, semantic properties and textual organisation (Figure 3.7).

The functional properties are related to the physical appearances of the letters. Letter’s physical appearances can be altered by manipulating the weight, size, posture, width, stroke, serifs (face), and case. The semantic properties are related to two kinds of meanings, the aesthetic meaning and the meaning ascribed by association. Aesthetic meaning is the beauty of letters which doesn’t require any association to previous experience. Li Yu (2008) says “since beholding beauty is already a satisfying and fulfilling emotional experience, the connection with any other experience is not necessary.” Meaning through association mostly relies on the reader’s feelings and emotions gained through knowledge and previous experiences. For example, the ‘*Shiro Rekha*’ (the horizontal top line) in Samarkand typeface makes an association with the Devanagari typeface and gives an Indian feeling (Figure 3.6). Sometimes these associations can be historical, cultural or based on its previous use. Textual organization is a key element in terms of creating harmony, good legibility as well as readability along with imparting indirect meaning associated with the type/word.



Figure 3.6: Use of Shiro Rekha similar to Devanagari script: *Sita Sings The Blues* (2008)

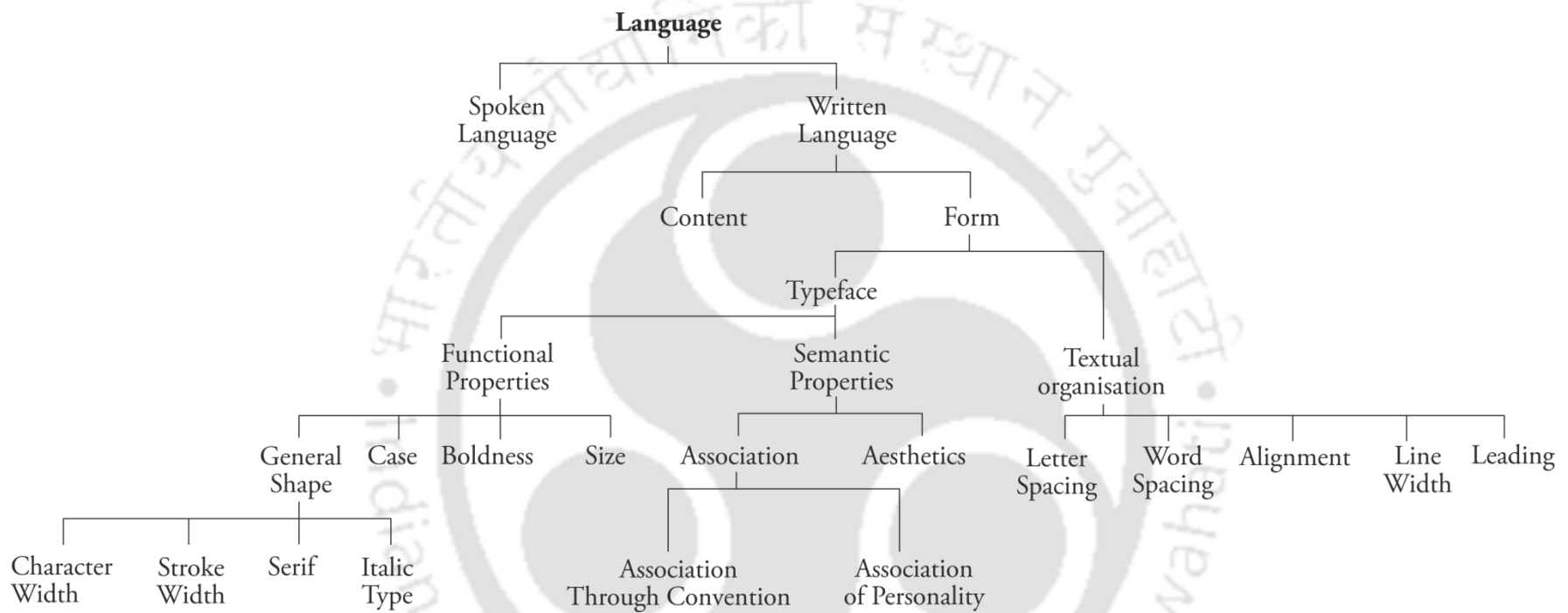


Figure 3.7: Wijnholds Aspects of typography, source: Li Yu, 2008

Typeface morphology

In linguistics, morphology refers to the mental system involved in word formation. It deals with the study of words, their internal structure and how they are formed (Aronoff & Fudeman, 2011). In case of typeface/letters, it is a collection of factors utilized while working with type (Carter, 1997). It can be an effective tool for designers to explore typographic possibilities. Rob carter (1997) through his book titled 'Experimental typography', presented a morphology which includes twenty five 'typographic factors'. These factors are grouped into four major categories; 1) typographic, 2) form, 3) space, and 4) typographic support. *Typographic* factors are related to the manipulation of letters as well as whole word. *Form* factors help in alteration of existing typographic forms. *Space* factors deals with the physical relation between different elements on a page and *support* factors include non-typographic elements (referred as external elements in this thesis) that supplement typographic form. These factors provide a framework to make an exhaustive understanding of typographic explorations. Figure 3.8 lists the above four categories and factors associated with each category. These factors display how one can achieve different typographic expressions and solve typographic problems by breaking the conventional typographic rules.

Semantics is a study of meaning created by signs in a system, where they interact with others signs. Again it mostly happens at two sites; *site of image itself* and *site of audiencing*. This approach has been used to understand the meaning-making nature of all design elements with respect to genre or story of the movie.

Pragmatics is a study of the relationship between signs and sign-using agents. Here context contributes to the meaning and interpretation of particular design. It mainly happens at the *site of production* and the *site of audiencing*. This approach has been used to see the effect of social events, poster productions technique, display positions, and mediums of display on the development of title design in movies posters.

Typographic factors									
Case	upper	lower	combination						
Face	serif	sans serif	script	ecentric	combination				
Size	small	medium	large	combination					
Slant	slight	medium	extreme	combination					
Weight	light	medium	heavy	combination					
Width	narrow	medium	wide	combination					
Form Factors									
Blending	linear	radial	combination						
Distortion	fragmenting	skewing	bending	stretching	blurring	inverting	mutilating	combination	
Elaboration	addition	substraction	extension	combination					
Outline	thin	medium	thick	broken	combination				
Texture	fine	coarse	regular	irregular	combination				
Dimensionality	volumetric	shadowing	combination						
Tonality	light	medium	dark	combination					
Space Factors									
Balance	symmetrical	asymmetrical	combination						
Direction	horizontal	vertical	diagonal	circular	combination				
Ground	advancing	receding	combination						
Grouping	consonant	dissonant	combination						
Proximity	overlapping	touching	seperating	combination					
Repetition	few	many	random	pattern	combination				
Rhythm	regular	irregular	alternating	progressive	combination				
Rotation	slight	moderate	extreme	combination					
Support Factors									
Ruled line	horizontal	vertical	diagonal	curved	stair-stepped	thin	medium	thick	combination
Shapes	geometric	organic	background	adjacent	combination				
Symbols	normal	manipulated	combination						
Image	adjacent	background	contained	manipulated	combination				

Figure 3.8: Morphological factors by Rob Carter, source: Rob Carter, 1997

3.2 Analysis

Meaning out of a movie title is made at three stages, 1) *Title Image*: Visual representation of the title such as overall shape and look 2) *Title Meaning*: This deals with the literal meaning of the title, and 3) *Title Sound*: Sound symbolism i.e. how title sounds when pronounced. These levels show co-relation amongst each other as well as generate individual effect to create intended meaning. Figure 3.9 shows how meaning is made in the movies titles and their mutual interaction with each other during this process. Semiotics which has three subdivision; Syntactic, semantics and pragmatics has been utilized to enquire the first two sites i.e. title image and title meaning. Title sound and its influence on title designs have not been covered in this study however; an overview in **Appendix - G** highlights its consideration in Bollywood movie title design.

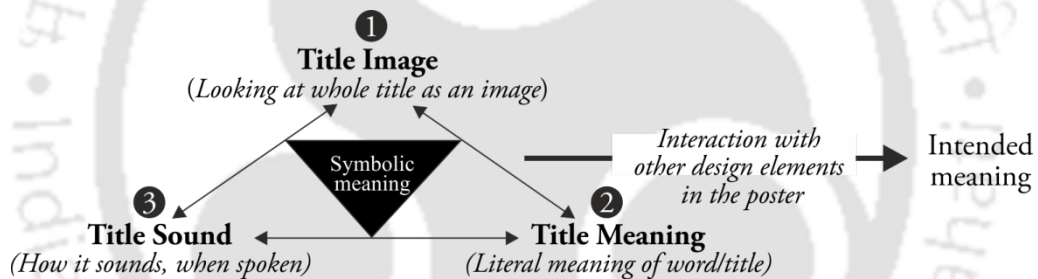


Figure 3.9: Stages of meaning-making in the title design

3.2.1 Syntactic approach

The title is made up of different design elements and in majority, it has different layers of information. When we look at the visual syntax of a title in a movie poster, it basically consists of a background layer; a foreground layer and the decoration part (Figure 3.9). At the individual level, these layers also consist of different design elements which have a significant role in giving the desired look to the title. There are two other linguistic variables; language and script that are not related with the designing of the titles. However, because of their significant role in the context of Bollywood Cinema, both have been considered for the analysis.

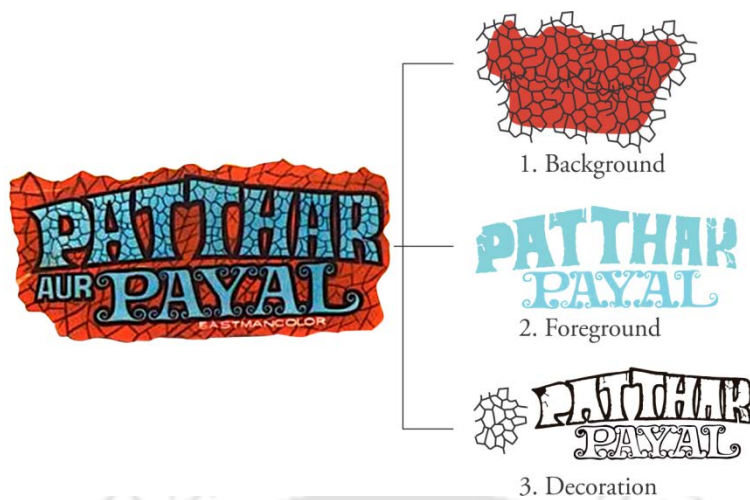


Figure 3.10: Layers in movie title

Syntactic approach reveals that at the level of visual representation, the title design has been explored in various ways which can be grouped into three major categories;

1. *Based on the appearance of the title in the poster layout.* This category investigates the title in relation to the poster layout.
2. *Based on the features associated with letterform.* Variables in this category are related with individual letterform which basically enquires about the anatomy of letters.
3. *Use of the external elements.* It explores the expressiveness achieved in the title design using extra features which are not associated with letters/type. This mainly includes combination of image and letters to design the titles. Other decorative features such as outline, shadow and outer/inner flourish have also explored in the title design and has been considered under this category.

Appearance of the title, letterform features and external elements have played a key role in the title design and its expressiveness. As illustrated in Figure 3.11, these three categories comprises of different characteristic features that has been used to design movie titles. These features show interrelationship within the syntax of the title in order to create meaning out of it. Further section analyses the features associated with above three categories including language and script.

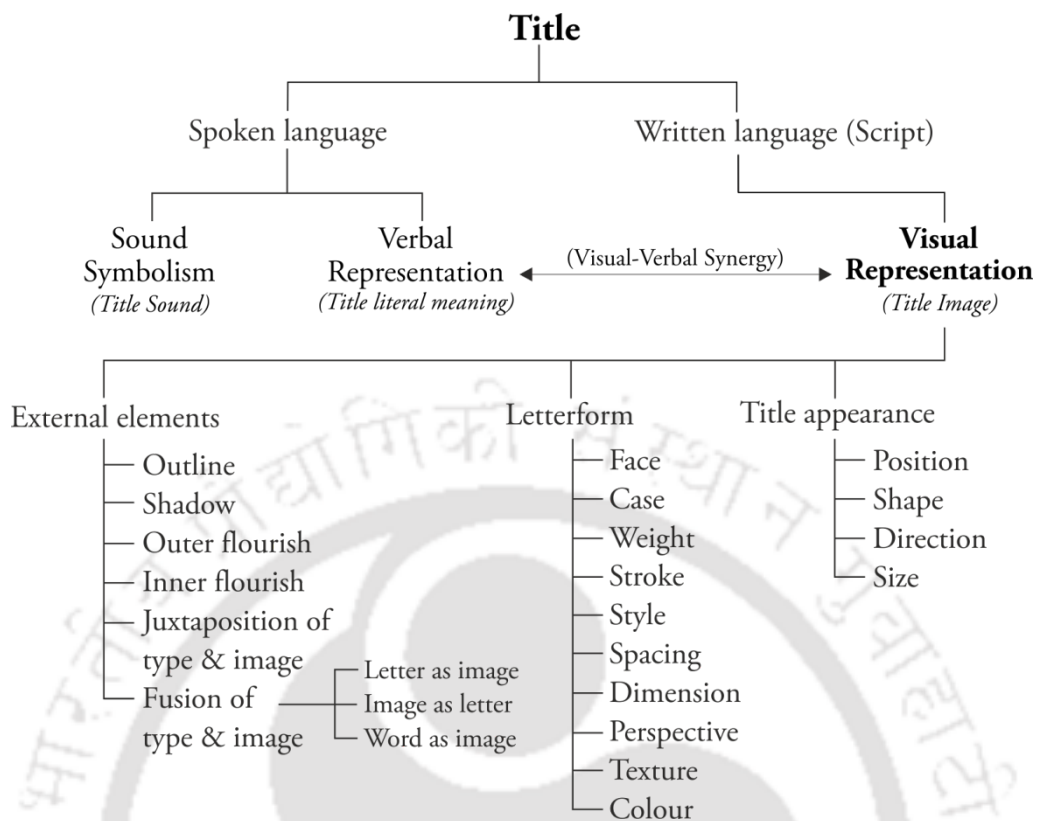


Figure 3.11: Major features associated with the title design

Language

Language is the spoken word used for the titling. This should not be confused with the scripts used for the title design. For example, title of movie *Pakeezah* (1972) is in Urdu language. However, the main title written in movie poster is in three scripts (trilingual); Latin, Devanagari and Urdu. In Bollywood, language has been explored in three ways; 1) English, 2) Hindustani (Hindi or Urdu) and 3) Combination of English and Hindustani). Hindi and Urdu have been put together because, in a broader perspective, both are perceived as the same language with two scripts (King, 1994; Peer, 2013). Hindustani language has been used majorly for the titling of Bollywood movies. Combination of two languages is evident in few movie titles (Figure 3.12). Adaptation of English words in local language may be a reason behind the combination of language. The constant exposure to English words in our day to day life has resulted in making them a part of our dialect. For example in title *Ek Doctor Ki Maut* (1991), ‘doctor’ is English word which means *Vaidh* in Hindi.

However, the word ‘doctor’ has become an integral part of local language in India, irrespective of regional languages. It is likely that the use of ‘*Vaidh*’ instead of ‘*Doctor*’ would be difficult to understand for non-Hindi speaking regions.



Figure 3.12: Titles with combined language

If poster features title in more than one script, the same language has been followed across all titles in different scripts. For example, in case of *Bhopal: A Prayer for Rain* (2014), and *Aakrosh* (1980), the language is same for the titles in other scripts (Figure 3.13). In some cases, language changes with script but appears to be a rare practice. It is only evident in few old movie titles such as *An Evening in Paris* (1967). Here, when script changes from Latin to Devanagari, the language also changes to Hindustani i.e. *Paris Ki Ek Shaam*.



Figure 3.13: Possible ways of language use for movie titling in Bollywood

Script

Script refers to the letterforms used for designing the title. As shown in Figure 3.14, some of the poster shows title in all three popular scripts.



Figure 3.14: Scripts; Latin, Devanagari, and Urdu

The use of the script is evident in four ways; 1) Latin 2) Bilingual (Latin + Devanagari), 3) Trilingual (Latin + Devanagari + Urdu), and combination of scripts (Figure 3.15).



Figure 3.15: Use of scripts in title design, source: Osianama.com

Latin has appeared in all posters and in bilingual and trilingual it has been accompanied by Devanagari and Urdu. India has so many regional languages and also Latin as one of the common script used by people from different cultural background. Keeping this in mind, it might have been in favour of Bollywood to use Latin as the main script to communicate to people from across country. Bilingual and trilingual titles are more common during early time. Till 1960s, it was tradition to design title

in English, Hindi and Urdu as these were the three languages majorly spoken by the Indians. Bilingual titles are more apparent during the 1960s to 1980s whereas titles in single script were more common from the 1990s onwards. Today, Urdu has almost vanished from the movie posters. The reason behind this may be the continuous decline in its use since the beginning. According to 2001 census, Urdu covers only 5.01% of the total Indian population (Shahabuddin, 2008). Its less practice in day to day life may have resulted into its disappearance from movie posters. In present scenario, its use is rare and is mainly used to continue the tradition of using trilingual titles (Atmanand, 2015).

Position

Position defines the location of the title in the poster layout. The dominant and subordinate positions of an element in a composition are achieved by its contrasting characteristics (Carter, Day, & Meggs, 2002). The visual priority is established by the visual hierarchy principles. Visual hierarchy is defined as arranging a group of visual elements according to their emphasis in the composition (Meggs, Type & Image: The Language of Graphic Design, 1992). This helps in guiding viewers eye as it scan the design. Understanding the relative significance of each element in the composition, the nature of the reader and context in which meaning will be made helps in establishing the visual hierarchy. The need to create a cohesive arrangement of different forms within the composition also helps in the foundation of this principle. In visual composition, factors associated with letterform design that influence the visual hierarchy are *size*, *value* or *strength*, *colour*, *position* and *proximity* (Meggs, Type & Image: The Language of Graphic Design, 1992). Artists produce hierarchical arrangements in a composition by manipulating these factors. Positioning is one of them which have been utilized effectively in case of poster design in Bollywood cinema. In poster design, the title takes a secondary position with primary emphasis given to the non-textual elements. Therefore, the positions of the titles have got decided based on the priority assigned to different design elements in a poster layout. As in most cases, movie star's portraits occupied the major part of the poster layout;

title mostly appeared either in top or bottom. In some cases, the placement is seen in the central area depending upon the arrangement of visuals. Therefore, top (1/3rd part of the upper portion), middle (1/3rd portion falling in the centre) and bottom (1/3rd part of the lower portion) are the three positions where title has commonly appeared in Bollywood movie posters (Figure 3.16).

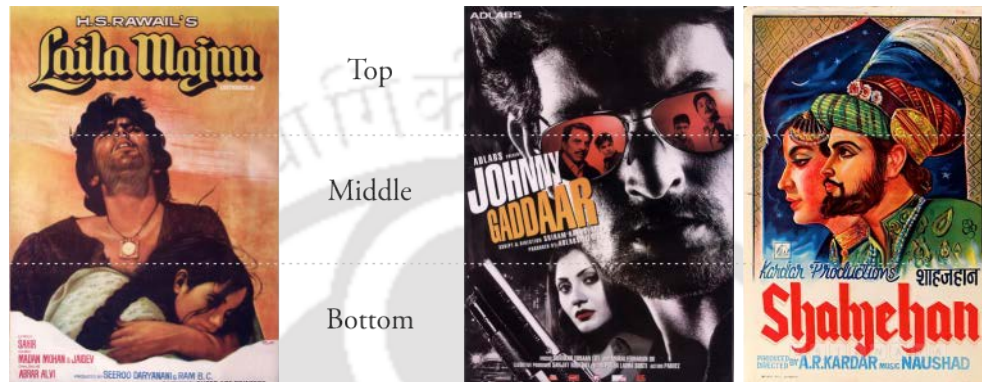


Figure 3.16. Three dominant position of the titles in movie poster

According to Prithvi Soni²⁰, lettering in movie poster was the last work either done by the poster artist or a lettering specialist. Due to this, the title's position was decided by the artist based on the available space in the poster layout. In the beginning, Bollywood had a unique culture of title design in Hindi/Devanagari, Urdu and Latin scripts, the three popular languages in India. The posters with trilingual titles show main emphasis to the title in Latin script. Therefore, it occupies major area and striking position in poster layout compare to titles designed in other two scripts. In these posters, titles designed in Devanagari and Urdu has occupied different positions based on the space available in poster layout following the main title (see poster *Chaudhvin Ka Chand*, 1960 in Figure 3.17). In many cases, mostly in lower part, a

²⁰ Prithvi Soni is a banner and poster artist from Delhi. He came to Bombay in 1969 and worked under Ramkumar in Movieistan Studio. His paintings are characterised by bright colour, large brush strokes. Some of the movies he was associated with publicity are *Anshoon Ban Gaye Phool* (1969), *Dharati Kabe Pukar Ke* (1969), *Kalinga* (1996), *Talash* (1969), *Jyot Jale* (1973), *Chambal Ki Rani* (1979), *Roohi* (1981), *Karma* (1986), *Saudagar* (1991), *Damini* (1993), *Jeet* (1996) and *Taal* (1999).

separate title panel is evident (see poster *Awara*, 1951 in Figure 3.17). Sometimes, when the title is used as a visual image such as *Zabak* (1961), *Janwar* (1965), *The Train* (1970), *Lalkar* (1972), and *Razia Sultan* (1983), the placement is random decided by poster layout.



Figure 3.17: *Chaudhvin Ka Chand* (1960), source: Devraj & Bouman, 2010; *Awara* (1951) and *Zabak* (1961), source: Osianama.

Shape

Visuals images create more impact than the written matter which is understood by reading rather by looking at its visual form (Meggs, Type & Image: The Language of Graphic Design, 1992). Here, shape refers to the visual form taken by the title design. It has been designed in different shapes to create more emphasis. The significant shapes are rectangular, curve/wavy and cinemascope²¹ style. Many other shapes such as circular, triangular, trapezoid and trapezium has also been used to create title design in Bollywood. Examples show that title design has followed certain trends in case of its visual appearance. The use of curve and wavy shapes are more from the 1930s to 1960s. Three-dimensional shapes with perspective are commonly used from the 1960s onward. This style is prominent in movies based on themes like action

²¹ **CINEMASCOPE** : Oxford dictionary defines CinemaScope as “a cinematographic process in which special lenses are used to compress a wide image into a standard frame and then expand it during projection. It results in an image that is almost two and a half times as wide as it is high”. This technique has been used for shooting widescreen movies.

(*Superman*-1960, *Sholay*-1975, *Laakhan*-1979), social issues (*Phool Aur Patthar*-1966, *Kala Patthar*-1979, *Kranti*-1981), violence (*Aag*-1967, *Kachche Dhage*-1973), and historical (*Mughal-e-Azam*-1960, *Razia Sultan*-1983). The rectangular shape is evident throughout the timeline. When *Sholay* (1975) was released, the monumental title design by famous poster artist C. Mohan in CinemaScope style was copied in different movies irrespective of their story, theme and genre. SMM Ausuja recalls (Ausaja S. , 2015) that there was a common practice to use or copy lettering style inspired from the popular movie posters. That might be the main reason behind the abundance of common shapes during a specific period. Figure 3.18 illustrates different shapes used for Bollywood movie titles with examples.

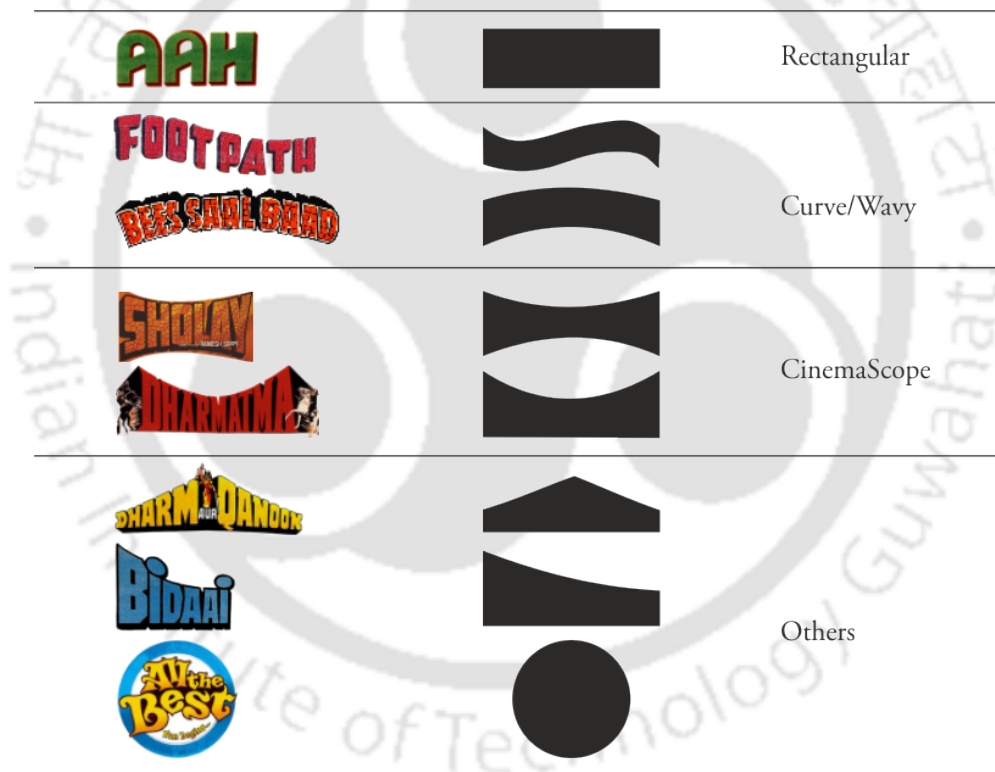


Figure 3.18: Most commonly used shapes for the title design

Direction

This refers to the alignment of the title with respect to poster layout. Title shows different alignment in the poster layout. In case of Bollywood posters, it has been mainly explored in four ways: horizontal, vertical, diagonal and curvilinear (Figure

3.19). Horizontal is the most common, whereas vertical, diagonal and curvilinear has been used to create unusual look eventually leading to more emphasis. The appearance of different orientation is random. In most cases, it is decided based on the conventional practice of writing in horizontal direction and available space in poster layout. However, in some cases, it is contextual and theme based. For example, the diagonal orientation of title in *Baarish* (Rain, 1957) poster, gives a feeling of rain that goes with the meaning. Similarly, the curvilinear title style in *Geet Gaata Chal* (1975) relate to the melodious nature of the movie (Figure 3.19).



Figure 3.19: Different direction: *Kala Bazar* (1960), source: Devraj & Bouman, 2010; *Bazaar* (1982), source: Ausaja S. M., 2009; *Baarish* (1957) & *Geet Gaata Chal* (1975), source: Osianama

Size

Size of a design element in a graphic space and its relationship with other elements in the composition contributes significantly in creating emphasis (Zelanski & Fisher, 1996). Hence, depending on the requirement, importance has been given to different design elements in the poster layout. This typically includes movie star images, movie titles and sometimes movie scenes. In case of title design, the use of size is very strategic. It has been mainly explored in three ways; big, medium and small. It was decided by the people involved in publicity design such as designer, director, producer and distributors (Soni, 2015). Philip B. Meggs (1992) has already defined 'size' as one of the factors influencing the visual hierarchy. In majority of the posters, title has been given secondary position in terms of visual hierarchy. However, depending upon the

requirement, the title has been used in bigger size, overshadowing the other elements in the poster layout (Figure 3.20).



Figure 3.20: Titles in big size: *Sholay* (1975) and *Dharmatma* (1975), source: Osianama

To enhance the impact, title is also supported by condensed, taller and bold letterform. Taller letterforms have aided into better visibility to some extent especially when poster display platform was far away during the early days. This indicates towards the role of ‘display context’ in terms of deciding the title size. When we look at the titles in early movie posters especially till the 1980s, titles have been designed mostly in big and medium size. In the present time, it has become more sophisticated and sleek, mostly in medium and small size.

Sometimes posters of a single movie features title in different sizes. This variation is due to ‘scale contrast’ between different design elements in poster layout. “Scale work on the size of design elements in comparison to other elements in a layout as well as to the physical context of the work” (Lupton, 2010). For example, 1972 released poster for *Koshish* show two variations (Figure 3.21). In the first poster, the main emphasis has been given to graphical content including an image of Jaya Bhaduri. The title has been placed in a smaller size at the bottom. In contrast to this, the second poster shows primary emphasis given to the title design. It has appeared in a big bold size in the front layer. A similar approach can be seen for the title design in

Goal (2007) (Figure 3.21). Designers/artists have created hierarchy and contrast by playing with the scale of letterform in the poster layout.



Figure 3.21: Size variation in title design: *Koshish* (1972), source: Devraj & Bouman, 2010 & Ausaja S. M., 2009; *Goal* (2007), source: Impawards

Letterform

In typography, “form relates to rendered letters, typefaces, words, or logotypes” (Tselentis, 2011). In title design, individual letters act as a building block where its form and style contributes in suggesting the movie’s theme. Letterforms can show both denotative and connotative properties depending upon its form and style. The denotation of individual letters in a word is a straightforward task. Anyone who knows the written language can read and understand the literal meaning of the title. However, the constructive meaning can only be generated through the understanding of message hidden somewhere in the style and structure of the individual letters/fonts (Leeuwen, 2001). In Jason Tselentis own words:

“Like people, places, and things, font themselves can possess denotative and connotative qualities. An objective eye can look at a font, and make visual judgments beyond simple serif versus sans serif, bold versus light or wide versus condensed.” (Tselentis, 2011)

Features such as face, case, weight/strength, stroke, style, perspective, texture, colour and dimension have been explored to design a movie title that supports the movie

theme and creates an impact. The following writing will discuss these features and their role with respect to title design in Bollywood movie posters.

Face

It is an attribute given to particular letter/font. Type classification system broadly categorized letters/fonts into two group; serif and sans-serif (Lupton, 2010; Tselentis, 2011). Serifs are a “slight projection finishing off a stroke of a letter” whereas sans-serifs are without any such projections. To make it more explicit for the movie titles, two more sets have been added to this feature, i.e. script/calligraphic and combination (Figure 3.22). Combination is basically mixing of serifs and sans-serifs letters.



Figure 3.22: Faces: serif, sans-serif, script and combination

Serifs and sans-serifs are the two basic and common typefaces evident in the title design. Most of the titles are designed in sans-serif letters followed by serifs and occasional use of script and combination style. Sans-serif's characteristic features such as simplicity, mono line weight, balanced proportions, pleasing form and easily distinguished word pattern make it more legible and readable (Kibbee, 1948). This might be one reason behind the dominance of sans-serif letters. Combining different faces is less popular and occasional. It gives silly and hysterical feelings, widely used in comedy genre compare to others. It also helps in creating contrasting flavors and texture in the title design. Figure 3.23 shows examples in each group.



Figure 3.23: Letter face as a design feature

Case

It is the distinction between large uppercase also known as capitals and small lowercase letters for a specific writing system. In title design, it has been explored in four ways; uppercase, lowercase, title case, and combination (mixing of upper and lowercases) (Figure 3.24).



Figure 3.24: Lettercase: uppercase, lowercase, sentence case & combination

Though, lowercase is easier to discriminate and recognize than uppercase (Lonsdale, 2014), uppercase letters has been widely used in the title design. It occupies more space in the layout (ibid.) and makes titles big and wider which can be easily noticed. This is especially significant before the digital revolution when display positions were the side walls of the streets far away from the viewers. One unique practice of combining upper and lower case letters is also evident, mostly in movie titles related with the comedy genre. Combined lettercase has added casual as well as appealing features in the title design suitable for the comedy genre. The playful combination of upper and lower-case also helps in garnering more attention (Carter, 1997). Figure 3.25 shows examples of titles designed using different lettercase.

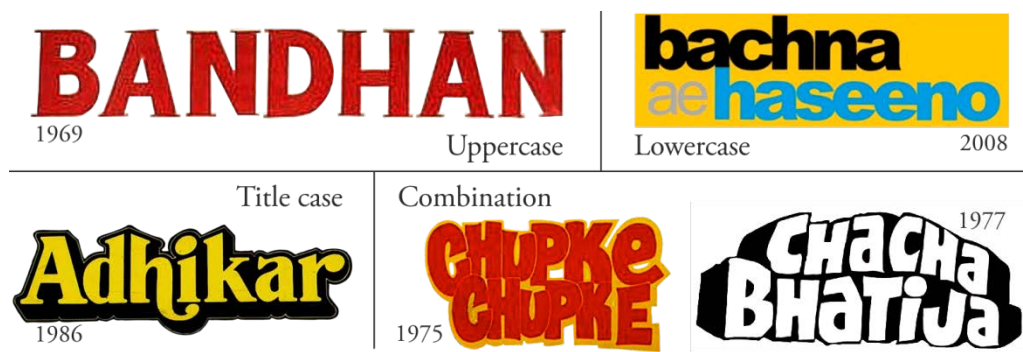


Figure 3.25: Lettercase as a design feature

Weight

Weight is referred to strength and is defined as the visible impact of type achieved through the contrast of line thickness and boldness (Tannen, 2009). It is measure by the ratio between the relative widths of the strokes of letterform to their height. Bold letters possess a stroke width of approximately 20% of height or more than that whereas medium letter possesses a stroke width of approximately 10% of height. Light letters are having stroke width less than 10% of the letter height (Figure 3.26).



Figure 3.26 Letter's weight: bold, medium and light

In case of title design, letter's weight has been explored in four ways; bold, medium, light and mixed (combination of bold, medium and light). Bold letterform has been used predominantly to create powerful, visible and effective titles. Combination of different weights is rare and has been used purposefully. Sometimes it is used to support the literal meaning of the title such as *Lakshya* (2004). Here, the gradual increase in letter's weight from light to bold supports the meaning i.e. aims. Even blur effect enhanced the total experience by giving a sense of unclarity (Figure 3.27). Mixed letter weight has been also used to create emphasis in certain part of the title

design such as *Anjana Anjaani* (2010), *My Name Is Khan* (2010) and *Jab Tak Hai Jaan* (2012)(Figure 3.27).



Figure 3.27: Title designs with combination of different letter weight

Stroke

This feature refers to the visual appearance of letter's stroke i.e. contour of the letterform. It helps to create different visual texture in the text. Analysis shows that the stroke in movie titles appears in five variations; flat rectangular, rounded, sharp/edgy, decorative, and broken/grunge (Figure 3.28).



Figure 3.28: Letter strokes: flat rectangular, rounded, sharp, decorative & grunge

Flat rectangular stroke is commonly used feature in Bollywood titles. Other stroke features have been used purposefully to support the movie themes. For example, grunge style is majorly evident in movies based on action, crime, thriller and horror theme. The rough texture helps to enhance the meaning in both connotative and denotative ways (see title *Aakrosh* in Figure 3.29). Use of decorative stroke, mostly in the stem and at the terminals of the letters is more apparent in mythological and romantic movies whereas; rounded stroke is a common feature in the titles of comedy movie.



Figure 3.29: Titles showing different letter strokes

Decorative typeface in Hindi title designs are mostly used for mythological and historical movies during the early period (Figure 3.30).



Figure 3.30: Hindi titles with decorative strokes

Style

Type style refers to the regular and italics shape of letters/typeface used in writing system. Upright, italics/oblique and combination (mixing of upright and oblique style) are three main styles explored in Bollywood movie title design (Figure 3.31).

UPRIGHT | ITALIC OR OBLIQUE COMBINATION

Figure 3.31: Type styles: upright, italics/oblique & combination

Letter's inclination (roman or italics/oblique/slanted) is an attribute used to design persuasive titles. Inclined letterform imitates the active posture and can be perceived as energetic and forceful. Letters with more extreme slant appears more kinetic and aggressive (Carter, 1997). This feature can be used effectively to achieve dynamic effect in the title design. In many cases it has been utilized for deriving the connotative meaning associated with movies. For example, italic shape in *Baarish* (1957) and *Barsat Ki Rat* (1960) relates with the rains whereas, in *Daud* (1997) and *Bhag Milkha Bhaag* (2013), it gives a sense of speed.



Figure 3.32: Examples of titles showing italic/oblique style

Many times combination of upright and italic/oblique has been used to evoke the comic and casual feeling mostly in the movies having comedy as a part of the story. Movie titles such as *Munimji* (1955), *Rafoo Chakkar* (1975), *Chupke Chupke* (1975), *Andaz Apna Apna* (1994), *Awara Paagal Deewana* (2002), *Chillar Party* (2011), and

Grand Masti-2 (2013) are few examples that feature combination of upright and oblique letters (Figure 3.33).



Figure 3.33: Examples of titles having combination of type styles

Spacing

Spacing is another important variable for exploration in lettering/typography. It refers to the spacing between two letters in a word. Literatures suggest its significant impact on legibility (Carter, Day, & Meggs, 2002). Designers manipulate the space between letters to create beautiful and harmonious yet readable typographic communication. Depending upon individual interest and design requirement, spacing can vary however; it can be categorized into four major groups; loose, normal, tight and overlapping (Figure 3.34).



Figure 3.34: Spacing: loose, normal, tight & overlapping

In Bollywood titles, it has been majorly explored in above four ways. Titles designed using hand lettering technique mostly appeared in tight spacing. One reason behind keeping clearance low might be the aesthetics of the title where artist have manipulated the space around the letters to create lasting visual impact. When there are many elements around the title, tight letter spacing helps in better organization of the text making it more distinguishable from other elements in the layout (Yu, 2008). It brings letters together and makes them unite. Letter spacing is utilised cleverly to create theme-based catchy titles in movies related with action and comedy. Movies related to action genre have extensively used tight spacing whereas in comedy movies, they are generally overlapping. Tight and overlapping spacing has resulted into interesting title shapes. Figure 3.35 shows examples of title designs with different letter spacing.

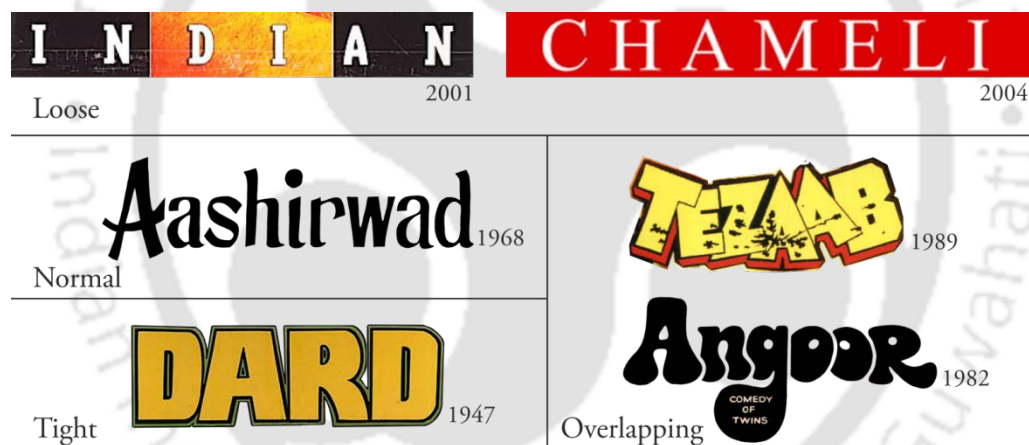


Figure 3.35: Examples of titles with different letter spacing

Dimension

Here dimension defines the number of coordinate requires specifying any point within the object. Dimension provides volume to the letters. A two-dimensional (2D) form is without volume and a three-dimensional (3D) is with volume (Figure 3.36).

TWO DIMENSIONAL THREE DIMENSIONAL

Figure 3.36: Two-dimensional and Three-dimensional style

In Bollywood, two-dimensional letters are majorly used for the title designs. The use of three-dimensional letters are more significant during the 1970s- 1990s. This was the time when action and violence movies were more popular in Bollywood. In majority of cases, three-dimensional titling has been used to enhance the overall effect and create a lasting impact on viewers (Atmanand, 2015). In few cases such as 1972 released *Lalkar* (Figure 3.37), three-dimensional letterform has been used as a platform to place other visuals. Figure 3.37 shows examples of Bollywood titles designed using 3D letters.



Figure 3.37: Examples of titles with 3D letterform

Later part of 1990s witnessed a significant decrease in the practice of 3D lettering. Introduction of computer technology might be a reason in addition to the change in movie's theme. However, from the 2010s onwards, 70s style 3D titling seen in Bollywood cinema perhaps due to the availability of advanced 3D rendering software.

Figure 3.38 illustrates title design for the movie *Boss* (2013) and *Dilwale* (2015) which has used 3D rendering software to achieve the desired look.



Figure 3.38: Similar style of 1970s with 3D rendered letters

Perspective

It is an approximate representation of three or two-dimensional letterform as is it seen by the eye in an open space. It helps to create an illusion of depth and volume on a flat surface (Figure 3.39).

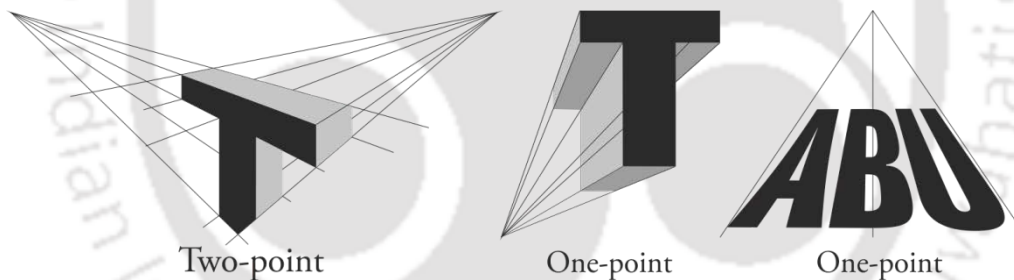


Figure 3.39: Perspective in letters/type

Perspective has been explored to create interest and provide a monumental appearance. Timeline shows that, till the 1940s most of the titles were flat without any perspective. Movies such as *Arzoo* (1950), *Aan* (1952), and *Karigar* (1958) produced in the 1950s witnessed the occasional use of perspective in the titles to create more interest. With the release of *Mughal-e-Azam* (1960), *Superman* (1960), and *Hercules* (1964), the 1960s witnessed the inclination in the perspective style. Perspective became a significant aspect of title design in the 1970s majorly associated with genres such as action, adventure and crime and historical. This trend dominated until the mid-1990s. With the success of *Dilwale Dulhaniya Le Jayenge* in 1995, the

late-1990s and early 2000s saw many releases based on the romantic family drama theme. Movies such as *Akele Hum Akele Tum* (1995), *Sajan Chale Sasural* (1996), *Pyaar Kiya To Darna Kya* (1998), *Pyaar To Hona Hi Tha* (1998), *Hum Saath Saath Hain* (1999) and *Dil Chahta Hai* (2001) featured long title devoid of perspective. In the later period perspective has been used occasionally mostly reflecting the monumental 1970s styles. Figure 3.40 illustrates the titles in perspective.



Figure 3.40: Titles showing perspective

Texture

Here texture refers to the appearance of letterform surface. It has been achieved by the manipulation in the letterform structure or through colours (Figure 3.41).



Figure 3.41: Visual texture in letterform

Texture has been purposefully used to enhance the meaning of the titles as well as to communicate movie's theme. It makes title more expressive through connotative and denotative meanings. In Bollywood, it has been mainly achieved through colour and letterform structure and sometimes both have been used to enrich the effect. Till 1950s, flat colour titles without texture were more common where the poster making technique was hand painting. This technique had provided freedom to poster artist in terms of using rich colour in the poster art (Pinto & Sippy, 2008). Therefore, artist may have preferred to use flat colour without any texture in the title design to make it

stand out in the rich colour background. The use of texture has increased significantly in the later period. The reason behind this is unknown however; development in poster making and printing techniques, and demand for more expressive titles may be the main reasons.



Figure 3.42: Use of texture in titles

Colour

Colour is an important dimension of title design. Along with its visibility, its symbolic meaning has been utilized significantly to communicate. Though poster art in Bollywood is very rich in colour (ibid.), its use in title design is very specific (Figure 3.43). Solid red, yellow, white and black are the most extensively used colours. If title features more than one colour, in majority of the cases combination of above four colours have been used. In a rich colour background, solid bright colours like red and yellow have an ability to stand out strongly. Red and yellow are the colour which is visible from the furthest distance. However, visibility also depends upon the contrast between the colours. In many cases, this subject (title)-background (visuals) difference has been created by an outline or shadow in a contrast colour. According to ‘Munsell colour theory’ developed by Albert Henry Munsell in 1990s, each colour has three attributes; *Hue* (individual colour such as red, green, and yellow), *Value* “(the lightness or darkness of a colour)”, and *Chroma* “(the saturation or brilliance of a colour)” (Munsell Color, 2017). Poster artists have also played with these attributes to create persuasive titles mostly in hand painted techniques.



DEEWAR

Figure 3.43: Use of colour in title and poster

Colour treatment to the title is based on the “colour context”. Colour context deals with the surrounding colours and their impact on the colour used on the subject. The yellow, red and white colours look brilliant in dark background. Therefore in most cases, the titles have been placed in the darker area of the poster layout. If not, then a separate background has been created or an outline has been used in dark colours (Figure 3.44). In the poster *Sati Savitri* (1927), for the Hindi title, a separate dark panel has been used in the bottom whereas, for the English title, the outline has been used to separate it from the background. Poster for *Around The World* (1967) also shows a separate title panel whereas, in *Paththar* (1985), primary title in yellow colour is placed in the dark side of the poster layout to achieve maximum contrast.



Figure 3.44: Different colour treatment to the title based on colour context: *Sati Savitri* (1927), *Around The World* (1967) & *Pathhar* (1985), source: Devraj & Bouman, 2010

The use of colour is also symbolic in nature, mostly related to the meaning of the title as well as the theme of the movie. For example, red colour which symbolically relates to love has been an obvious choice for the romantic genre. It is also popular in movies based on themes such as crime, thriller, horror and violence. Pink has been used in movies based on love and romance. Use of yellow colour is random whereas, multicolour is more common in movies related to youth cultures such as *Bobby* (1973), *Rangeela* (1995), *Dev-D* (2009) and *Queen* (2014). To see the colour pattern in the titles of popular movie posters, 10-15 popular movies from each decade (1940s to present) were selected. Title's body colour as well as colour used for extra treatment such as outline and shadow were also included. Figure 3.45 illustrates colours used in the title design of popular movies across the decades.

Table 3.1 summarises the significant parameters of letterforms and the values acquired by them over the period of 100 years in Bollywood cinema.

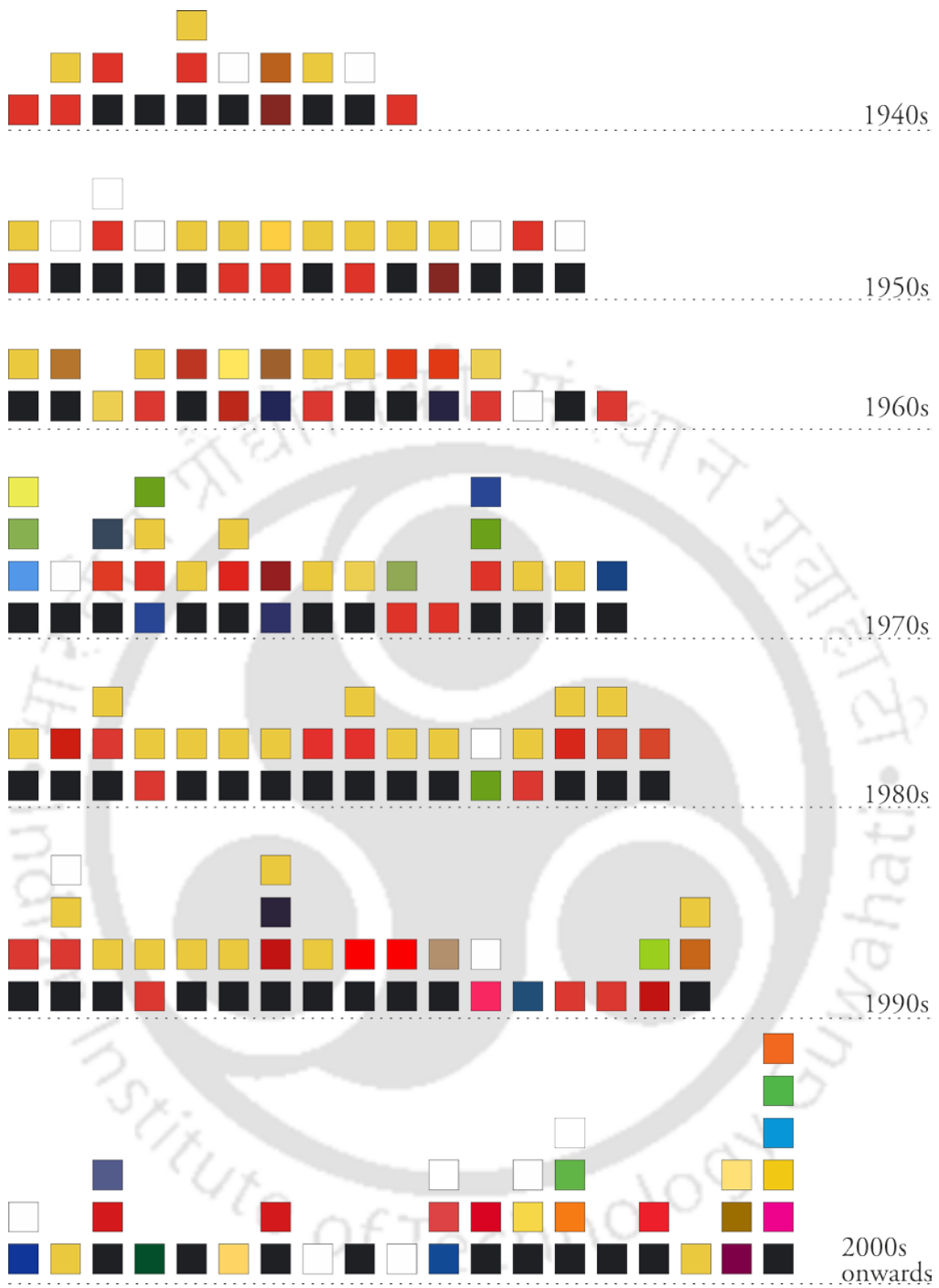


Figure 3.45: Colour used in important movie's title across the decades

Timeline	Face	Case	Weight	Stroke	Posture	Spacing	Dimension	Perspective	Texture	Colour
1930s	Sans serifs	Uppercase	Bold	Rectangular	Upright	Tight	2D	Absent	Absent	Red, Yellow, White, Black
1940s	Sans serifs	Uppercase	Bold	Rectangular	Upright	Tight	2D	Absent	Absent	Red, Yellow, White
1950s	Serifs + Sans serifs	Uppercase	Bold	Rectangular	Upright	Tight	2D	Absent	Absent	Red, Yellow, White
1960s	Serifs + Sans serifs	Uppercase	Bold	Rectangular	Upright	Tight	2D	Absent	Absent	Red, Yellow, White
1970s	Sans serifs	Uppercase	Bold	Rectangular	Upright	Tight	2D+3D	Some extent	Absent	Red, Yellow
1980s	Serifs + Sans serifs	Uppercase	Bold	Rectangular	Upright	Tight	3D	Some extent	Present	Red, Yellow
1990s	Serifs + Sans serifs	Uppercase	Bold	Rectangular	Upright	Tight	2D+3D	Some extent	Present	Red, Yellow
2000s	Sans serifs	Uppercase	Bold	Rectangular + Grunge	Upright and Tilted/oblique	Normal	2D	Absent	Present	Red, Yellow, White, Black and others**
2010s	Sans serifs	Uppercase	Bold	Rectangular	Upright and Tilted/oblique	Normal	2D	Absent	Present	Red, Yellow, White, Black and others**

2D = two dimensional, 3D = three dimensional

** Others- colours under others category mainly include blue, green, and tonal variations of main colours.

Table 3.1: Dominating features in the letterform across the decades

Table 3.1 shows the summary of features across decades. Different trends can be noticed in the design features. It is evident that sans-serif letters in bold, uppercase, rectangular stroke, upright posture, 2D without perspective and tight spacing has been most preferred combination. Texture has been less explored up to the 1970s; its significant use can be noticed from the 1980s onwards. Most of the letters are in flat colour. Bright colours such as yellow and red has been used extensively. In most cases, letters are supported with shadow or outline in contrast colours to create emphasis. Letter design in perspective is more common in the movie titles produced during the 1970s to 1990s.

Variations in the features associated with letterform are more during the early period compare to the current time. To understand these variations and see how different attributes associated with a single letter have changes across the timeline, letter 'A' from the significant movie titles have been graphically presented in the **Appendix - H**. It features imagery of letter 'A' in a decade wise along with the major characteristic feature of that period. The main reasons for selection of letter 'A' were:

1. Letter 'A' has interesting form which offers more possibilities for exploration.
2. Most of the movie titles are in Hindi language however, written in Latin script. Consonants in Hindi have an inherent vowel sound. Letter 'A' is under vowel category. Therefore, it has the probability of appearing more in the title design. For example, 'क' is written as 'Ka' and if title of the movie is 'कमला', it is written as 'Kamala'.

Title design using external elements

Until the mid-1990s, all the titles were designed manually. It was quite often that poster designers have used combination of image and text in a new and unexpected way to enhance the impact. This was achieved by juxtaposing or fusing type and image and use of decoration. Juxtaposition or combination of type and image helps in intensifying the communicative power of letters as well as word. When image and word are used objectively, they show a very strong denotative property and generally

free from the personal bias or connotative qualities (Meggs, *Type & Image: The Language of Graphic Design*, 1992). Such association was the key for the artist when some sections of cinema audiences in India were illiterate. When combination of image and text has been used, the communication was direct without any ambiguity.

In Bollywood movie titles, external elements has been explored in three ways; 1) Use of decoration, 2) Juxtaposition of type & image, and 3) Fusion of type & image (Figure 3.46). Fusion of type and image has been further explored in three ways; 1) letter as an image, 2) image as a letter, and 3) word as an image.

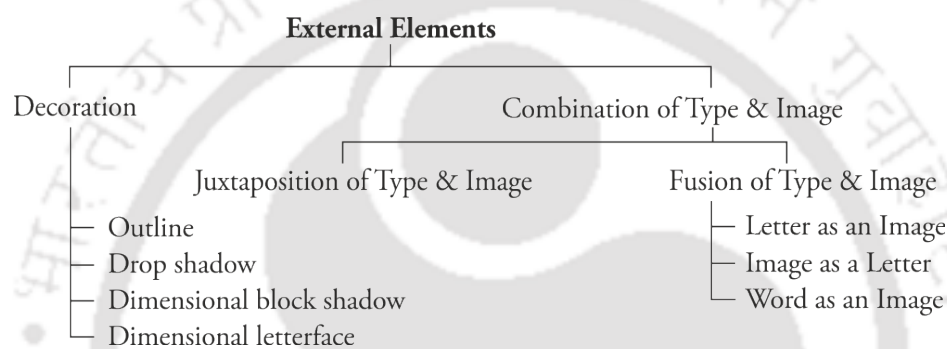


Figure 3.46: Use of external elements

Use of decoration

Movie posters were made to attract the viewer at first sight (Mazumdar, 2003). They were competing with the other visuals across the city wall to draw attention (Pinto & Sippy, 2008). This competitive streetscape culture may have led designers to add some ornamentation to letters as well as the entire title. These decorative elements make the titles more prominent and appealing making it stands out of the poster layout. As shown in Figure 3.47, decoration or ornamentation has been done on two aspects, 1) individual letterform and 2) the entire title. Explorations are evident in terms of decorative terminals, both in Latin as well as Devanagari letters. Sometimes, the strokes of the letters are decorated using different motifs such as creepers and stars. Decorative treatment is also evident to the entire title such as *Umraojaan* (2006), *The Dirty Picture* (2011) and *Bol Bachchan* (2012) to establish a thematic connection with the movie (Figure 3.47).



Figure 3.47: Ornamentation used in title design.

Letterforms have been also accomplished with other design effects which bring an illusion of dimensionality to flat letters. Usually, these design effects fall under four main groups i.e. outline, drop shadow, dimensional block shadow and dimensional letterface. All other *type effects* are combinations of these four groups (Cabarga, 2004).

1. **Outline:** It helps in unifying groups of letters or words providing a pleasing and ornamental effect. It is also used to separate letters from the background for better legibility and contrast (Figure 3.48).



Figure 3.48: Outline: *Pyar Ka Mausam* (1969), *Aag* (1948), source: Osianama

2. **Drop shadow:** “Originally inspired by dimensional sign letters that cast actual shadow against actual background”, it helps in improving contrast between letters and background. Drop shadow creates an illusion of letters lifted off from the flat background (Figure 3.49)

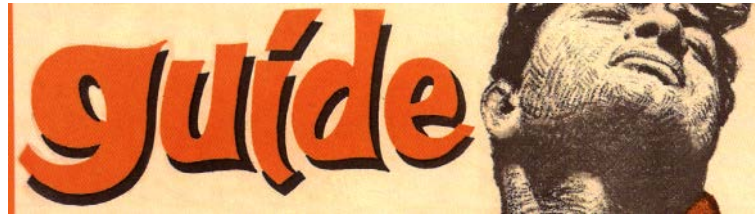


Figure 3.49: Drop shadow: *Guide* (1965), source: SMM Ausaja

3. **Dimensional block shadow:** It mimics three-dimensional sign letters mainly popular in shop signs, which are generally cut from wooden blocks or made up with metal sheet. It provides volume and monumental look to the title design (Figure 3.50).



Figure 3.50: Dimensional block shadow: *Batwara* (1989), source: NH Studios

4. **Dimensional letterface:** This includes effects like embossing, debossing, chisel edge and pillow edge. These types of effects were in use from the early period and are popular even today in digital medium. Title of *Phool Aur Patthar* (1966) shows both, chisel effect in the words 'Phool and Aur' and emboss effect with stone texture in 'Patthar' (Figure 3.51).

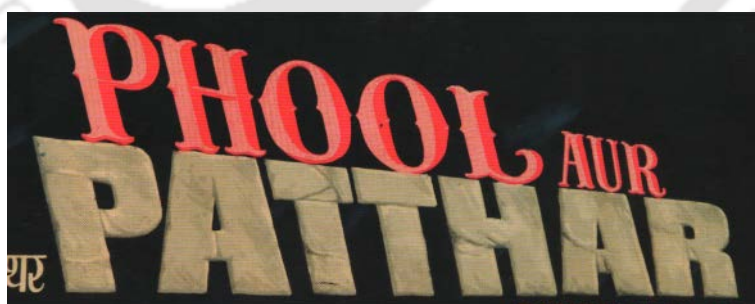


Figure 3.51: Dimensional letterface: *Phool Aur Patthar* (1966), source: Devraj & Bouman, 2010

Juxtaposition of type and image

In juxtaposition, titles have been directly juxtaposed with an image. In most of the cases such as *Kanaiya* (1959), *Ankhen* (1968), *Dilruba* (1967) and *Narsimha* (1991), title meaning has been taken into consideration while selecting appropriate images (Figure 3.52). Title design of movie *Ankhen* (1968) has used eye inside the counter space of letters ‘a’ and ‘e’. The additional treatment to the title directly communicates the theme of the movie as a spy thriller. The meaning is again enriched through the elongation of stems of letter ‘k’ and ‘h’ over the eyes of the main protagonist of the movie. This kind of association is a simple case of proximity²² (Meggs, Type & Image: The Language of Graphic Design, 1992). It intensifies the meaning as well as makes title as an integral part of the composition. Similar approach has been used in other examples shown in Figure 3.52. This attribute has been used all across the timeline irrespective of the movie’s theme.



Figure 3.52: Juxtaposition of type and image: *Ankhen* (1968) & *Dilruba* (1967), source: Pinto & Sippy, 2008

Fusion of type & image

This is another significant practice in Bollywood movie’s title design. Till 1950s, title design in Bollywood film posters were less explored in terms of combining type and image, and in most cases, it was plain. Variations were only limited to orientation, colour, and letterform structure. From the 1960s onwards, titles became more

²² Oxford dictionary defines term ‘proximity’ as “nearness in space, time, or relationship”. Here it is related to the compositional and relational proximity between title and image.

expressive. By the 1970s, designers and artists started using type and image together to make the title more persuasive. This way a symbolic language was developed to communicate with literate as well as illiterate people (Pinto & Sippy, 2008).

1. **Letter as an image:** In the title design, letterforms have been altered and manipulated so that it can act as an image and a letter simultaneously. Figure 3.53 shows different examples in this category. In *Aradhana* (1969), the stem of letter 'd' and 'h' has been modified to create an icon representing a lamp. In Indian mythology, lamp is used to worship the God. This symbolically relates to the term *Aradhana* which means worship in English. Similarly, in *Bhoot Bangla* (1965), letters have been treated in the form of skeleton to reflect the theme of the movie i.e. horror/mystery/thriller. In *Bandhan* (1998), terminals of the first letter and last letter have been transformed into ends of a tying rope to relate with the title's literal meaning. Similarly, closed counter of letters 'O' has been transformed into two eyes in *April Fool* (1964), and letter 'T' has been transformed into a symbol of the dagger in *Agneepath* (2012). This kind of manipulation creates a visual-verbal synergy and makes titles more effective and communicative.



Figure 3.53: Letter as an image

2. **Image as a letter:** Many times, through the process of substitution, an image plays the role of a letterform. This has been cleverly utilised in several cases during the title design of Bollywood movies. As shown in Figure 3.54, letterform can be constructed from images based on the context and

requirement. Title of *Coolie* (1983) is an excellent example where letter ‘O’ has been substituted by a coolie²³ batch. The movie story is based on the life of a coolie played by legendary actor Amitabh Bachchan. Inclusion of coolie batch in the title has created a direct link with the main character and his nature of work. Similarly, in *LOC* (2003), letter ‘O’ has been replaced by ‘fence’ giving a sense of the line of control. In *Shahid* (2012), letter ‘A’ has been replaced by barrister band relating to the main character of the movie. *Shahid* is a story of a lawyer and human right activist Shahid Azmi, who was assassinated in 2010 in Mumbai. In *Maqbool* (2004), letter ‘q’ has been replaced by a dagger which gives a sense of crime whereas in *Metro* (2007) letter ‘O’ has been replaced by the metro logo. Title design for 1983 *Mazdoor* is an excellent example where both transformation of a letter into an image and use of an image as a letter have been explored. Here, letter ‘a’ has been transformed into a human hand holding a hammer and letter ‘o’ has been replaced by gears. All these makeovers and substitutions somehow have a connection with the storyline of the movie and made the title clearer, meaningful and catchy.



Figure 3.54: Image as a letter

Sometimes only a part of the letter has been replaced by the image based on the storyline or sound of the title. At several instances, the dot on top of letter

²³ Coolie batch is an emblem wore by railways labourer on their arm which features their unique licence number provided by the railway authority.

‘i’ or ‘j’ known as tittle has been replaced by some symbolic images. In the case of romantic movies; flower, star or a heart shape is more common. For the movies based on crime/thriller, the symbols are in the form of spirals or splatter of blood. In some cases, a red dot (Bindi) symbolizing a married woman has been used in family drama movies to connect with the theme. Figure 3.55 shows few examples of such explorations in the title design.



Figure 3.55: Title showing part of letter replaced by an image/symbol

3. **Word as an image:** Sometimes the visual form of a word has been manipulated and used as an image to expand and extend the meaning out of it (Figure 3.56). This kind of titling was more evident from the 1970s to 1990s. For example in the movie poster *The Train* (1970), the title takes a form of the rail bridge. Similarly in *Razia Sultan* (1983), the title design looks like a fort showing the title in the background in the form of fort structure reflects the heroic nature and power of Razia Sultan through the movie poster. Similar approach can be also noticed in *Singham Returns* (2014).



Figure 3.56: Word as an image: *The train* (2008), source: Pinto & Sippy, 2008; *Razia Sultan* (1983), source: Ausaja S. M., 2009; *Singham Returns* (2014), source: www.24krafts.com

Conclusion from syntactic analysis

Syntactical analysis reveals all the characteristic features associate with Bollywood titles and their role and interrelationship in the poster layout. It shows how these features along with their individual effects; also generate collaborative effects/meanings especially in image-text combination. This section group all characteristic features into three major categories; based on title appearance in poster layout, features associated with letterform, and external elements.

3.2.2 Semantic approach

Semantics is a study of meaning. It deals with the generation of meaning from any visual sign. As discussed earlier, movie title is composed of many design elements. These design elements contribute by their individual characteristics along with the combined effect produced by their interrelationships (Dey & Bokil, 2015). The previous section discussed the role of each design features associated with the title design in Bollywood, this section builds the understanding of connotative and denotative meaning generated by the titles.

Title design based on the meaning

It has been established that title gives an identity to the movie and has a central connection with the plot and storyline. In the beginning, title designs show very minimal variations in letterforms irrespective of the meaning of the title. This might

be because of the limitations in printing and lettering skills. Letters have been designed randomly showing individual artistic styles. As shown in Figure 3.57, some of the exceptions from this period were *Najma* (1943), *Mirza Sahiban* (1947), *Shahheed* (1948), *Footpath* (1953), *Toofan Aur Diya* (1956), *Baarish* (1957), *Night Club* (1958), *Kaajal* (1965), *Jewel Thief* (1967), *Raat Aur Din* (1967), *Talash* (1969) and *Aradhana* (1969). In above examples, the visual features of titles have been influenced by the literal meaning and show a direct association. Sometimes it is also influenced by the language used and connection is built through an indirect association. For example, letterform style used for designing the titles of *Najma* (1943), and *Mirza Sahiban* (1947) show the influence of Urdu calligraphy.



Figure 3.57: Title designs based on literal meaning of the titles-I

The beginning of 1970s witnessed a dramatic increase in expressive lettering in the title design. Along with the visuals, in title design additional elements were used to enhance the communicative power of the movie posters. Titles such as *Mera Naam Joker* (1970), *Gomati Ke Kinare* (1972), *Gora Aur Kala* (1972), *Sholay* (1975), *Andhi*

(1975), *Bajrangbali* (1976), *Shatranj Ke Khiladi* (1977), *Haiwan* (1977), and *Apna Khoon* (1978) have used different visual features to reflect the meaning. In *Mera Naam Joker* the flowy and curved strokes has been used to give a sense of comical and jovial mood. In *Shatranj Ke Khiladi*, each letter has been designed to look like 'Mohra' (64 square pieces in chess), exactly relating to the chess game. Similarly, the flowing strokes of letters in *Aandhi*, and letters designed using blood drops in *Haiwan* reflect the meaning of the title at first sight (Figure 3.58).



Figure 3.58: Title designs based on literal meaning of the titles-II

Designing of titles inspired by literal meaning continued in the later period with some prominent examples like *Garam Khoon* (1980), *Disco Dancer* (1982), *Coolie* (1983), *Anmol Sitarey* (1983), *Ghulami* (1985), *Tezaab* (1988), *Agneepath* (1990), *1942 a Love Story* (1994), *Rangeela* (1995), *Satya* (1998) and *Dhool* (2007). Along with the manipulation in letterform structure, the timeline shows extensive use of image & text combination to depict the meaning.

Title design based on movie theme

Literature has shown that most of the Bollywood movies are of multi-genre nature catering different themes such as action, romance, comedy, family drama etc. This brought a challenge for an artist to design a movie poster which can represent all parameters of the film (Pinto & Sippy, 2008). It is also evident that definite period

has been dominated by specific theme such as mythological in early time, social drama during golden period and action during the 1970s onwards. In majority of cases, title design has utilized common features such as bold letters in uppercase, shadow and outline irrespective of the movie theme. However, in significant cases, it has used various approaches to reflect one or two aspects of movie theme. This has been achieved by manipulating letterform structure, its spatial organization, exploration of image-text relation, colour and texture.

In mythological movies such as *Raja Harishchandra* (1913), *Sati Savitri* (1927), and *Ayodhya Ka Raja* (1932), movie themes have been supported by the decorative letterform for both Latin as well as Devanagari script titles. In many cases, lettering artists have utilized decorative terminals to suit the theme. Sometimes letters have been modified into icons such as in *Bajarang Bali* (1976), *Jai Ganesh* (1977) and *Veer Bheemsen* (1985) to provide a direct connection with the story (Table 3.2). Movies based on love/romance theme were always at the centre of Bollywood cinema and still popular. Title design of these movies show a lot of decoration as well as the use of symbols such as heart and flowers. Red and pink were the most preferred colour shades in the romantic genre (Table 3.2). In case of action and violence based movie themes, which became popular during the 1970s, designers have used three-dimensional feature along with shadow and outline. Yellow and blood red colour, flame and broken texture become a key feature of the title design. Movies such as *Sholay* (1975), *Deewar* (1975) and *Muquaddar Ka Sikandar* (1978) are prominent examples in this category. Action movies established the trend of using three-dimensional lettering. This style became a trend throughout the decades independent of the movie themes and dominated till the mid-1990s.

Titles of horror and crime movies were expressive with the use of blood red colour and texture. Their exaggerated look achieved through colour and texture reflects the theme at first sight (see examples in Table 3.2). *Garam Khoon* (1980), *Ek Aur Khoon* (1985), and *Cheekh* (1985), *Satya* (1998), *Apaharan* (2005), *Haider* (2014) are typical examples of the title designs for crime movies. *Bees Saal Baad* (1962), *Wo Kaun Thi*

(1964), *Darwaza* (1978) and *Kabrastan* (1988) and *Raaz* (2002) shows the visual characteristic of horror movie titles. In the digital period, a unique feature i.e. blur effect is also evident to support the horror theme and create enigma. Title design in *Phoonk* (2008, 10), *13B: Fear Has a New Address* (2009), *Rokkk* (2010) and *Ghost* (2012) have used blur effects in prominence (Figure 3.59).



Figure 3.59: Blur effect in the title design of horror movies

Comedy movies show squeezed letterform in tight or overlapping position to mimic the comic nature of the movies. Mixed posture, rounded letter's stroke and uneven size have been also utilized to support the comedy theme (see Table 3.2). Dacoit or Bandit movie is another common genre in Bollywood cinema. Blockbuster *Sholay* and highly acclaimed *Mother India* have featured bandit characters as part of the story. Almost all the dacoit movies have featured bold three-dimensional title design except for few such as *Bindia Aur Bandook* (1972), *Bandit Queen* (1994) and *Pan Singh Tomar* (2012).

Table Table 3.2 list examples of title design featuring characteristic features based on different movie genres such as mythological, romantic, action, crime, horror, musical, dacoit/bandit, and comedy.

Mythology



1950



1977



1974



1954



1985

Romantic



1966



1975



1990



1959



1992



1999

Action



1975



1978



1986



1987



1994



2004

Crime



1985



1980



1985



1998



2005



2014



















Horror		
 1962	 1964	 1978
 1988	 2002	 2010
Musical		
 1951	 1982	 1979
Comedy		
 1958	 1965	 1974
 1975	 1982	 2009
Bandit		
 1987	 1989	 2001

Table 3.2: Title's visual features and movie genres

Conclusion from semantic analysis

Semantic approach reveals that title designs have been done based on the meaning of the title as well as movie theme. Manipulations have been done in letterform structure as well as external elements are used to reflect the different themes. Features such as decorative lettering are more evident in mythological and romantic genre. Action and historical movie titles are Bold and 3D. Texture is common in social drama, crime/thriller and horror movies.

3.2.3 Pragmatic approach

This section enquires about the title design in relation to the context. It investigates how designing of the title in movie posters have been influenced by the social structure and events, display positions or platform, the medium of display and poster production techniques.

Social structure & events

Literature review show that many Bollywood movies have been produced based on the influence of major social events such as war, nationalism, freedom movements, religion, communal riots, classism or racial discrimination, terrorism and politics (refer **Appendix - F** for the detail). This was reflected back in terms of movies titling and features attributed to the title designs. Religion and mythology, important aspects of Indian society have inspired several movies in Bollywood cinema. Most of the movie titles based on religious and mythological themes were directly inspired by the characters. Indian cinema started with movie *Raja Harishchandra* (1913) based on a character from Hindu mythology. *Sati Savitri* (1927), *Draupadi* (1944), *Veer Gatotkachh* (1949), *Veer Babruvahan* (1950), *Har Har Mahadev* (1950, 1974), *Hanumaan Patal vijay* (1951), *Shree Krishna Bhakti* (1955, 1973), *Sati Naagkanya* (1956), *Veer Bhimsen* (1964, 1985), *Balaram Shree Krishna* (1968), *Sati Anusuya* (1974), *Jai Santoshi Maa* (1975), *Bajarangbali* (1976), *Jai Mahalakshmi Maa* (1976), *Jai Ganesh* (1977), *Veer Arjun* (1977), *Mahabali Hanuman* (1980), *Jai Baba Amarnath* (1983), and *Jai Maa Vaishno Devi* (1994) are few examples of movies

whose title were inspired by characters from Hindu mythology. Hindu mythologies Ramayana and Mahabharata have influenced movie titles such as *Ayodhya Ka Raja* (1932), *Ram Rajya* (1943), *Ramayan* (1954), and *Mahabharat* (1965). Most of the titles in these movie show decorative lettering to support the theme.

Freedom movement during the early period was another major influencing factor in Bollywood cinema. Some events were so powerful that it was directly adopted for the titles. For example, several movies were produced based on Shaheed Bhagat Singh, a freedom fighter and one of the most influential revolutionaries in India's freedom movement. Movie titles *Shaeed-e-Azam Bhagat Singh* (1954), *Shaheed Bhagat Singh* (1963), *Shaheed* (1965), *Shaeed-e-Azam* (2002), 23rd March 1931: *Shaheed* (2002) and *The Legend of Bhagat Singh* (2002) are based on his life. Disgust against the British during the freedom movement caused nationalist movement which was focused on country's tradition and past. This resulted into many historical movies such as *Chitrlekha* (1941, 1964), *Prithvi Vallabh* (1943), *Shahjehan* (1946), *Anarkali* (1953), *Jhansi Ki Raani* (1953), *Veer Raajputani* (1955), *Sangeet Samrat Tansen* (1958), *Taj Mahal* (1963) and *Noor Jahan* (1967). Titles of these movies have used decorative lettering to give classic and traditional feel.

National heroes and events related with their life have also influenced movie theme as well as titling. Movies such as *Dr. Kotnis Ki Amar Kahani* (1946), *Sardar* (1993), *Veer Savarkar* (2001), *Netaji Subhas Chandra Bose: The Forgotten Hero* (2004), *The Rising: Ballad of Mangal Pandey* (2005), *Guru* (2007), *Paan Singh Tomar* (2012), *Bhag Milkha Bhag* (2013), *Mary Kom* (2014), *Manjhi: The Mountain Man* (2015), *M. S. Dhoni: The Untold Story* (2016), *Sachin: A Billion Dreams* (2017) are few titles directly adopted from their names.

Politician and political events have influenced many movie plots and the title design as well. Titles of these movies show explorations in terms of manipulation in the letterform structure mostly with grunge/broken/sliced texture and use of red colour. The iconic imagery of Indira Gandhi alone influenced three movie titles; *Aandhi* (1975), *Kissaa Kursee Kaa* (1977) and *Indu Sarkar* (2017). Movies such as *Leader*

(1964), *Aaj Ka M.L.A. Ram Avtar* (1984), *Inquilaab* (1984), *New Delhi Times* (1986), *Main Azaad Hoon* (1989), *Maachis* (1996), *Shool* (1999), *Satta* (2003), *Yuva* (2004), *Sarkar* (2005), *Sarkar Raj* (2008), *Gullal* (2009), *Rakhta Charitra* (2010), *Rajneeti* (2010), *Rann* (2010), *Shanghai* (2012), *Chakravyuh* (2012), *Satyagraha* (2013), *P Se PM Tak* (2014), *Dirty Politics* (2015) are some examples having political theme. Figure 3.60 shows some examples of title designs under political theme.



Figure 3.60: Title designs of political thriller movies

Classism or racial discrimination has influenced theme of several social drama movies. In few cases such as *Achhut Kanya* (1936), *Neecha Nagar* (1946), *Do Bigha Zamin* (53), *Boot Polish* (1954), *Jagte Raho* (1956), *Oonche Log* (1965), *Mother India* (1957), *Ankur* (1974), *Bawandar* (2000), *Aarakshan* (2011), *Khaap* (2011) and *Shudra: The Rising* (2012), its influence can be noticed in terms of movie titling. Literature shows that industrialization has resulted into migration of labor class people from rural areas to the major cities such as Mumbai, Delhi, Surat and Kolkata. This created economic differences and divided people based on wealth. Following this, metro cities witnessed crime, violence and revolt against the upper class people as well as government bodies and influenced several movies especially produced during 1970s. Title design of such movies shows the anguish through sharp letter strokes, grunge/ broken texture, 3D lettering and red colour. Movies such as *Janjeer* (1973), *Deewaar* (1975), *Kaala Patthar* (1979) are excellent examples under this category.

India has witnessed several communal riots, another influencing event that inspired several movies in Bollywood cinema. Movie titles such as *Garam Hava* (1973), *Tamas*

(1988), *1947 Earth* (1998), *Train to Pakistan* (1998), *Gadar Ek Prem Katha* (2001) and *Pinjar* (2003) are few examples based on the communal riots which took place following the country partition. In most of the cases, grunge and broken letterform has been used in the title designs to reflect the sufferings (Figure 3.61).



Figure 3.61: Grunge/broken letterform supporting communal riot theme

War, especially with China and Pakistan have influenced many movie themes resulting into many patriotic and war movie titles such as *Samadhi* (1950), *Saat Hindustani* (1969), *Hindustan Ki Kasam* (1973), *Vijeta* (1982), *Param Veer Chakra* (1995), *Border* (1997), *LOC: Kargil* (2003), *1971* (2007), *Lakshya* (2004) etc. Other events such as terrorism/Naxalism attacks and gangsterism have also influenced movie titles. Some of them are *Don* (1978, 2006 & 2011), *Khalnayak* (1993), *Gangster* (2006) and *Gangs of Wasseypur* (2012) which were a direct adaptation.

Display positions

Display position was another deciding factor in terms of title design. What would be the distance of the viewer from the poster, whether it will be used for daylight display or night? Kinds of the viewer (rural or urban), whether it stands alone or competing with surrounding environment full of other forms of advertisement. All these parameters may have influenced the title design. These constrains may have made artists to think about the size of letters, visibility, and contrast in the poster layout. Extensive use of bold, big size, uppercase letters in bright colour reflects the artists concern. It is evident that letters are shadowed and embellished with an outline in contrast colour so that it can stand out.

Till the late 1960s, when there was no regulatory rule about the poster display platform, there were plenty of spaces in the surroundings for the poster display. Therefore, posters have appeared everywhere, above eye level, below eye level, far from the viewer as hoardings or just side of the viewer on the sidewall of the street. This might be one reason behind the random positioning of title in the movie posters. Since the late 1970s, Indian government came up with some guidelines on the outdoor advertisement. Suddenly the streetscape full of Bollywood publicity materials such as posters and banners disappeared from the sites. Only specific places were allotted for the poster and banner display. The front area of the theatre became one of the most important sites for poster display. This fixed the display of the posters above the eye level. Considering the primary emphasis given to the visuals, in the majority of the cases titles started appearing in the bottom of the film posters. However, in the current scenario, the case is different. Most of the movies are released with three to four version of poster design. These posters come with the title in different positions. In an interview, Rajeev Chudasama of *Marching Ants Advertising* says, today positioning of the title totally depends upon the poster layout and its level in the visual hierarchy (Chudasama, 2015).

Mediums of display

The mediums of movie publicity have also developed along with the publicity materials. However, posters have been one of the significant materials of these mediums. Due to advancement in the technology and restriction on the outdoor advertising, publicity in print medium especially posters has reduced significantly. It has almost vanished from the street side walls and reduced to walls of cinema theatres. This has taken a drastic turn with the popularity of new mediums such as mobile and desktops. In 21st century, digital mediums provided a fresh platform to view movie posters (Figure 3.62).



Figure 3.62: Different mediums of display: outdoor, desktop and mobile

This new development reduced the viewing distance to feet or less than that. This removed the requirement of big bold title design in contrast colours for the viewing. Now size and colour of the titles got decided by the theme of the movie rather on visibility criteria. All these changes provided lot of opportunities in terms of using various colour combinations instead of traditional red, yellow, black and white (Atmanand, 2015; Chudasama, 2015). Even the old practice of using outline and shadow to create contrast between title and background almost vanished. Now one can find movie titles without any shadow or outline.

Techniques used in title design

Based on the poster production techniques, title designing is done in three ways. Till the 1960s it was done by hand painting directly on the poster either by lettering or poster artist. In the 1970s another handy technique called ‘cut-paste’ became more popular. Using this technique, titles were designed separately and pasted in all publicity materials using cut-paste technique. However, direct hand lettering in poster layout was also in practice during this period. Hence this period was more of mixed technique where hand painting and cut-paste both were used. In the mid-1990s, computer technology eases the process by providing an option of using available fonts. Figure 3.63 shows examples in different technique along with their characteristic features.

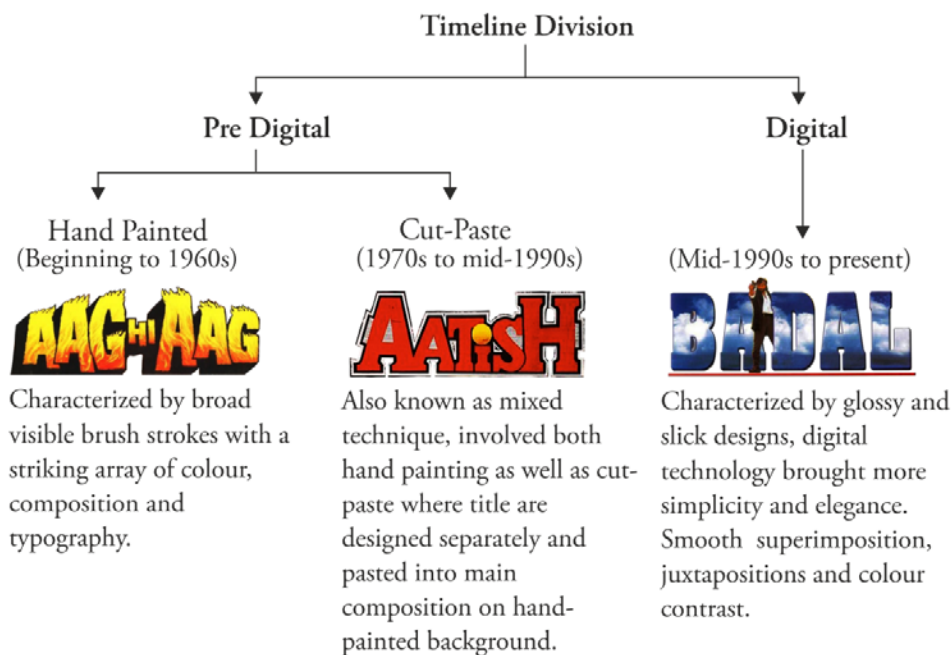


Figure 3.63: Techniques used for the title design

Conclusion from pragmatics analysis

This section reveals societal influence on movie titling along with the role of display position, medium of display and techniques used in the title design. Several movie titles across the timeline show influence from freedom movements, religion & mythology, nationalist movements, national heroes, politician and political events, classism/racial discrimination, communal riots and war especially India and Pakistan. Display position has played a significant role in terms of placement of titles in the poster layout. Change in the medium of display in 21st century provided freedom to use various colour combinations and eases the limitations of using red, yellow, black and white, the four most used colours in the title design. Different techniques used in the title design have also resulted into different visual features in the title design. Hand painting techniques involved striking array of colour and broad brush strokes, cut paste technique have resulted into mixed features and frequent use of outline and digital technique have resulted into glossy and sleek designs with smooth superimposition, juxtaposition and colour contrast.

3.3 Findings

The chapter provides an understanding of development in the title design across the timeline of Bollywood cinema. Findings show that designers/poster artists have cleverly exploited the visual form of letters and text-image relationship to make the title more attractive and meaningful. Syntactic approach reveals that the visual representation of the title design has been explored in three ways. One is based on the '*appearance of the title in the poster layout*', second at the level of individual '*letterform*' and the third at the '*use of external elements*'. Under these three categories, there are different characteristic features which have been explored to create persuasive movie titles in Bollywood movie posters.

The analysis also reveals that variation in the structural elements of title design has a lot of semantic and pragmatic influences. Semantic influences have their roles at two levels; the whole title and individual letterform. At the level of the entire title, it has reinforced the meaning-making and visual look of the titles by variations in terms of positioning, shape, orientation and size. At the level of individual letterform, variations are in terms of typeface, case, weight, stroke, posture, spacing, dimension, texture and colour. It is evident that literal meaning of the titles and movie themes are two significant factors behind the visual look of the title. Semantic influence can be also noticed in terms of use of external elements.

Pragmatic approach reveals the societal influence on the title design along with display position, the medium of display and technique used for poster making. These factors play a significant role in deciding the appearance of titles. The social influences are in terms of freedom movements, religion & mythology, national movements, national heroes, politician & political events, classism/racial discrimination, communal riots and war. Distance of the viewers from the poster and nature of cinema audience has influenced the use of different design features such as position, size, shape, colour and external elements. With the advancement in the technology, new mediums such as mobile and desktop became the new platform for poster display. This reduces the viewing distance, therefore removed the concern regarding

the title's visibility, colour and contrast. Poster making techniques provided variation in the title design. For example, hand-painted titles are characterized by broad visible brush strokes with striking array of colours whereas, digitally designed titles are characterized by glossy and sleek designs having smooth superimposition, juxtapositions and colour contrast.

Table 3.3 has summarises the major findings form three framework used for the analysis i.e. syntactic, semantic and pragmatics.

Framework used for the analysis	Results
Syntactic	Discloses all the characteristic features, their role and interrelationship in the poster layout. It also emphasizes the role of image-text combination in terms of creating direct meaning and persuasive titles.
Semantics	Reveals influence of title meanings and movie theme on the visual features used in the title design.
Pragmatics	Reveals societal influence in terms of freedom movements, religion & mythology, national movements, national heroes, politician & political events, classism/racial discrimination, communal riots and war. It also provides an understanding of the role of display in terms of placement of titles in poster layout, medium of display in terms of providing freedom to use any colours and poster making techniques in terms of providing different visual look.

Table 3.3: Major findings from chapter three

This way this chapter fulfills the first two objectives and answered the first two research questions formulated in this thesis. Table 3.4 lists the first two objectives, related research questions and findings addressing both research questions.

Objectives	Research Questions	Results
<p>1. To understand the development and role of movie titles in the Bollywood movie posters.</p>	<p>How has the title design evolved in Bollywood movie posters across the timeline?</p>	<p>Title acts as a logotype for the movie and plays an important role in the communication of movie theme. It has evolved in influence by culture, visual trends, and technological advancement.</p>
<p>2. To identify the characteristic features in Bollywood movie titles.</p>	<p>What are the key characteristic features associated with the title in Bollywood movie posters?</p>	<p>Titles possess different characteristic features which can be placed into three major categories; 1) based on the title appearance, 2) letterform and 3) use of external elements. These features help to create effective meaning and makes title persuasive.</p>

Table 3.4: First two research question and the results

Figure 3.64 outlines all the features and values associated with the title design. Table 3.5 summarises the significant aspects of title design in Bollywood movie posters and their role with an example.

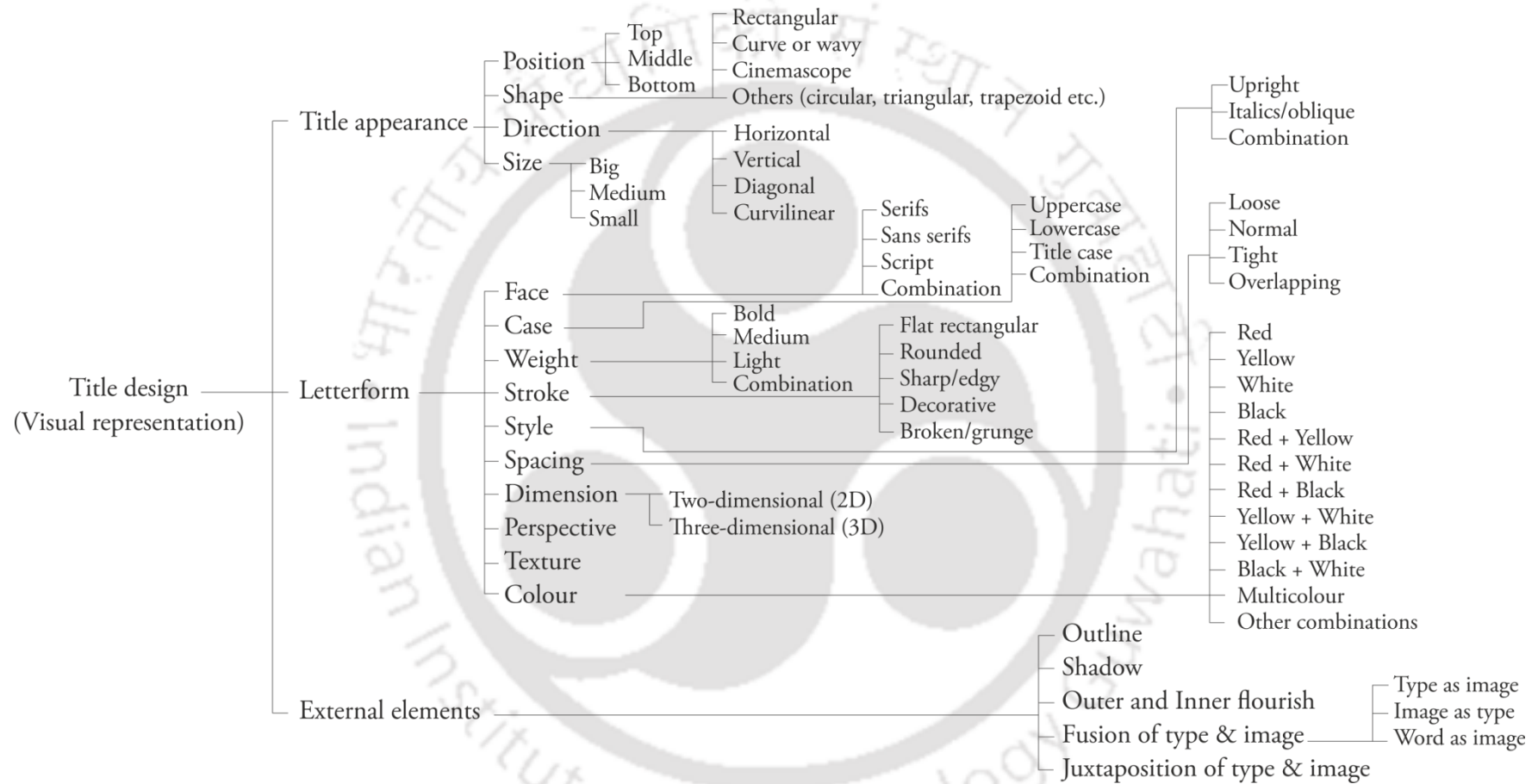


Figure 3.64: Lists of key characteristic features used in Bollywood titles

Features	Major Contribution	Examples
Title Shape	Contribute directly to the perception of meaning without any ambiguity.	
Size	Creating emphasis and to increase legibility from the far. In most of the cases, larger x-height and condensed letterforms are evident.	
Direction	Helps in creating emphasis as well as dynamic effect.	
Letter case	Creates emphasis and increases the readability and legibility. Uppercase is evident in most of the titles.	
Weight	Creates emphasis and makes the title aloud. Mostly bold titles are evident.	
Letter stroke	Helps in depicting connotative meanings. For example rounded forms are associated with comedy whereas sharp and edgy with action and adventure.	
Style	Helps in depicting mood and feelings such as steady, comic, speedy etc.	
Spacing	Helps in creating harmony and togetherness between letters. Also utilized to create theme based titles.	
Dimension & Perspective	Creates a lasting impact and mood associated with genres like historical, action and adventure.	

Visual Texture	Depicts denotative and connotative meanings related to mood and theme of the movie.	
Colour	Mostly associated with connotative meanings. Extensive uses of red and yellow colour reflect the concern of colour legibility aspects.	
Shadow	To create contrast between rich coloured background and the title.	
Outline	Also used as ornamentation.	
Letter as an image	To generate direct and symbolic meaning. Acts as an effective tool to communicate the theme of the films to illiterate as well as the literate audience.	
Image as a letter		
Word as an image	To create direct meaning associated with the movie.	
Juxtaposition of letter & Image	Helps to intensify the communicative power of the title and show a strong denotative property.	

Table 3.5: Significant features and their role in Bollywood movie poster

4 Analysis Part – II:

Trends in the Characteristic Features, their Genre Specific Nature and Role of Technology

Chapter three has identified different characteristic features associated with Bollywood movie titles and their role in terms of meaning-making. It also outlines the development pattern in these features across the timeline. With an aim to find the trends in design features, their genre specific orientation and role of technology, this chapter intends to address the second set of research questions i.e.

RQ3: What are the trends in the key characteristic features associated with the title design in Bollywood movie posters?

RQ4: What is the role of technology in the development of the title design?

RQ5: Are there any genre specific features?

To address above research questions, quantitative content analysis has been used. This helped to understand the frequency of design features used in the title design. Movie titles collected for the analysis have been divided into two groups; pre-digital and digital to see the effect of technology. This grouping has also helped in identifying the trend and shift in design features. To restrict the sample size, this chapter highlights the method of sample selection by using a unique colour coding system.

4.1 Sampling

Bollywood produces more than hundreds of movies each year, it was not in the scope of this research to analyze the entire titles. Another major issue was the unavailability of old posters as many of them do not exist today. To manage these limitations, only popular posters were selected for the content analysis. SMM Ausuja says, when

movies become popular, everything related with it becomes collectable item across the movie lovers. Therefore, it is fairly possible to find posters of the popular movies. To select the popular movies, a colour coding system was developed.

4.1.1 Coding system

This system carries fourteen criteria assigned with different colour code which defines the popularity of a movie. Here popularity was considered to select the sample and not to make any correlation between popularity of movies and title design. These fourteen criteria can be grouped into four major category assigned with codes in different shapes; milestone with diamond, highest grossing with triangle, highest rated with star and award winning with circle (Table 4.1).

Parameters for the selection of popular Bollywood movies

Category	Code	Criteria
Milestone movies (source: books)	◆	1. <i>100 Bollywood Films</i> by Rachel Dwyer, 2005.
	◆	2. <i>Indian Cinema: The Bollywood Saga</i> by Dinesh Raheja and Jitendra Kothari, 2004.
	◆	3. <i>Bombay Cinema: An archive of the city</i> , by Ranjani Mazumdar 2007.
	◆	4. <i>The Cinema of India (1896-2000)</i> by Yves Thoraval.
Highest grossing movies	▲	5. Highest grossing, source: <i>Encyclopedia of Bollywood</i> (1940-1981 & 1990-2007), <i>Boxofficeindia.com</i> (82-89), <i>addatoday.com</i> (2008-14).
Highest rated movies	★	6. IMDb Popular List (from 1940 to present).
Award-winning movies	●	7. <i>National Film Award</i> (NFA), started in 1953.
	●	8. <i>Filmfare Awards & Nominations</i> (from 1953 to present).
	●	9. Indian entry for <i>Academy Awards</i> (best foreign language film category started in 1956).
	●	10. <i>International Indian Film Academy Awards</i> (IIFA), started in 2000.
	●	11. <i>Zee Cine Award</i> (ZCA) for best Hindi film started in 1998.
	●	12. <i>Stardust Award</i> for the best film started in 2003.
	●	13. <i>Screen Award</i> for best film started in 1994.
	●	14. <i>Star Guild Award</i> for best film started in 2004.

Table 4.1: Coding system: fourteen criteria, four major categories and codes

Milestone movies in Bollywood cinema

To identify the milestone movies, four books written on Bollywood cinema were referred. These books feature significant movies that mark the different changes and laid the foundation of Bollywood cinema irrespective of their popularity in term of revenue collection.

1. *100 Bollywood Films* by Richer by Rachel Dwyer, 2005. movies included in his book shares noticeable features such as “the use of melodrama and heightened emotion, an engaging narrative, stars, a certain *mise en scene*, usually one of glamour, grandiloquent dialogues and the all-important songs.” Book has featured major hits at the box office as these movies are an indicator of audience favourites. Author has not included silent movies arguing that silent cinema cannot be categorized by language based parameters. Other criteria which have been taken into consideration are the movie’s importance in the history of Indian cinema and their association with key figures such as directors, stars, music directors and writers (Dwyer, 2005).
2. *Indian Cinema: The Bollywood Saga* by Dinesh Raheja and Jitendra Kothari, 2004. The book features significant movies which are a benchmark in Hindi cinema history and has historical importance in the development (Raheja & Kothari, 2004).
3. *Bombay Cinema: An archive of the City* by Ranjani Mazumdar, 2007. Author has selected movies based on their social and cultural significance (Mazumdar, 2007).
4. *The Cinema of India (1896-2000)* by Yves Thoraval, 2000. This book includes movies based on their relevance and importance in Indian cinema history (Thoraval, 2000).

Highest grossing movies

The collection at the box office is one of the most important criteria to judge the popularity of a movie. A popular movie attracts a huge number of audiences to cinema theatre and ultimately leads towards the success. Top 10 highest grossing

movies from different sources such as encyclopedia of Bollywood (1940 – 1981 & 1990 – 2007); Boxofficeindia.com (1982 – 1989) and addatoday.com (2008 – 2014) were taken into the consideration for this purpose.

Highest rated movies

The rating reflects the popularity of movies among the general audience. Top 10 highest rated movies from each year were colour coded from the site IMDb (Internet Movie Database). It is an online database related with movie, television programs and video game. Website has approximately 60 million registered users all over the world. This category has limitations in terms of; 1) the rating on this site is irrespective of the time/release of the movie because anyone can rate anytime, 2) lists of all movies produced by Bollywood are not available on this platform, and 3) rating is only limited to the audience participating or visiting the online portal. Though it has above limitations this rating provides reasonable data regarding the film's popularity.

Award-winning movies

Eight different platforms were chosen for selecting the award-winning movie. It is significant to include these movies as they are appreciated and critically acclaimed by movie scholars. The eight different sources used under this category were-

1. *National Film Award* (NFA) started in 1953.
2. *Filmfare Awards and nominations*, from 1953-present.
3. Indian entry for *Academic Award* under best foreign language movie category started in 1956.
4. *International Indian Film Academy Awards* (IIFA Awards) started in 2000.
5. *Zee Cine Award* (ZCA) for best Hindi movies started in 1998.
6. *Stardust Award* for the best movie started in 2003.
7. *Screen Award* for the best movie started in 1994.
8. *Star Guild Award* for best movie started in 2004.

After finalizing the coding system, movies were coded to select the samples. Figure 4.1 shows the process of colour coding. For detail list of popular movies, refer **Appendix – I**. This data can be used to identify the most popular movies in the respective years with maximum number of codes. The coding system resulted into 996 popular movies. Out of which 105 movies did not make it to the list for the analysis due to unavailability of their movie posters. Finally, 891 movie posters were selected for the analysis. Experts interviews and literatures suggest that major transformation in poster design has taken place during the transition from manual practice to the digital. Through interviews and literature, it is also apparent that computer has taken over the manual and mixed techniques by the mid-90s (Chudasama, 2015; Nanda, 2015). It is believed that *Dilwale Dulhania Le Jayenge* (1995) used one of the first digitally designed posters for the movie publicity (Devraj & Bouman, 2010). Therefore, samples were further divided into two group; Pre-digital and digital to see the influence of technology. The pre-digital timeline covers the time period from 1940 to 1994 which includes 583 movie titles whereas; the digital era (1995-2014) includes 308 titles. Even though the digital posters were predominant after mid-1990s, the practice of hand painted posters was still in use in some cases. Hence, only digitally designed titles from 1995 onwards has been taken into consideration.

4.2 Methodology

Quantitative content analysis was used for analysis of data as the sample size was large. Content analysis is an objective and systematic method used for analyzing a well-defined sample of audio, textual, visual or mass media content (Weber, 1990; Bell P. , 2001; Neuendorf, 2002; Krippendorff, 2004; Placeholder4; Bock, Isermann, & Knieper, 2012). In that, we code certain visual elements in an image from a clearly defined sample and count the frequency. The strength of content analysis depends on its observance with objectivity, reliability and validity (Rose, 2012; Bock, Isermann, & Knieper, 2012). Content analysis can be seen as an analysis of cultural texts where quantification and natural science play a major role. This method is capable of

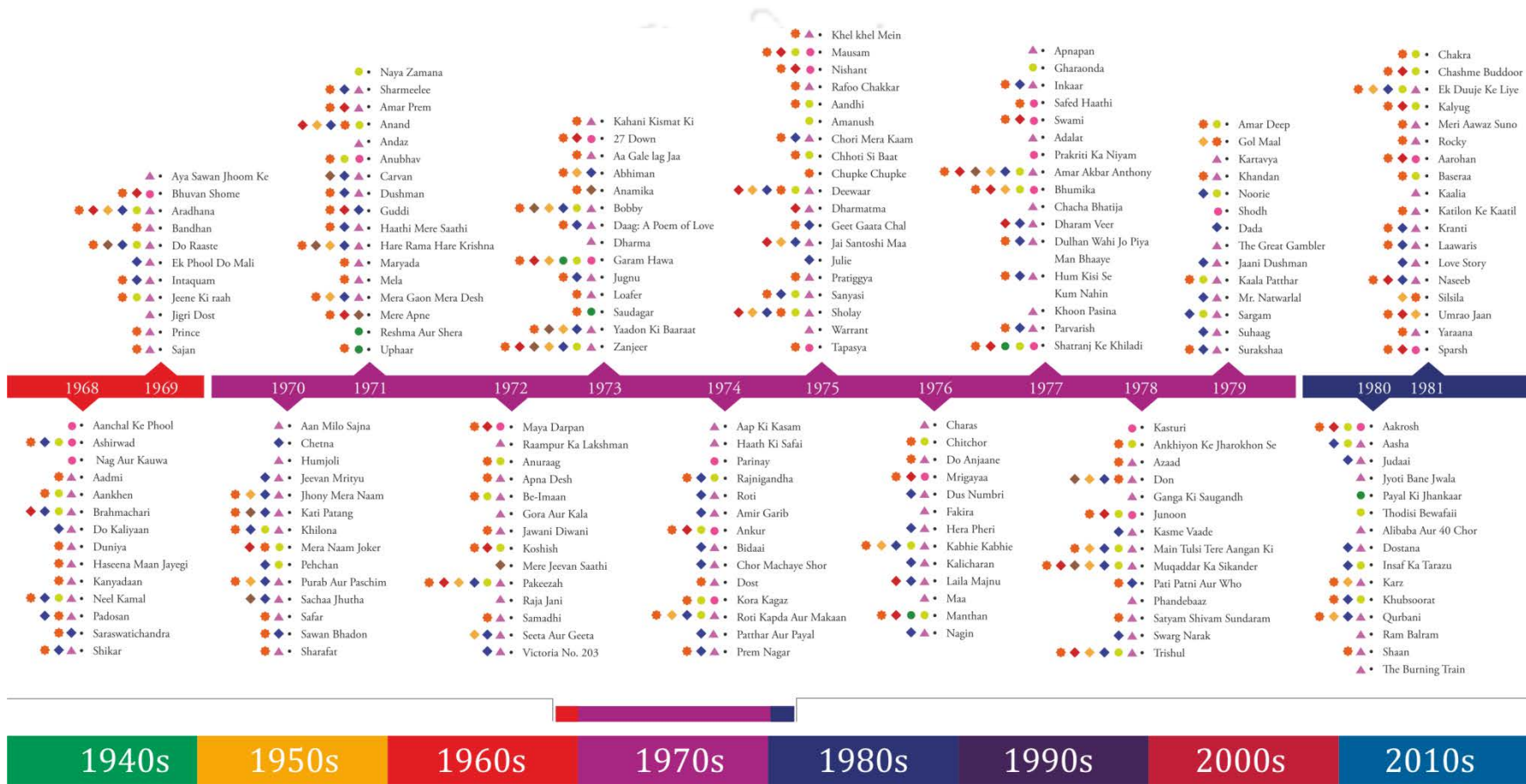


Figure 4.1: Coding process

analyzing any large set of data irrespective of its origin. It can also help in reducing the complexity of media content by reducing it to small number of codes which can be counted and analysed statistically. It is a good method for answering questions related to priority, bias or historical changes in media content (Bell P. , 2001).

Content analysis exclusively enquires about the compositional modalities of the site of the image which is very much related to the compositional interpretation. It has nothing to do with other sites of modalities like production and audiencing (Rose, 2012). This method generally comprises of four stages (Bell P. , 2001; Rose, 2012; Bock, Isermann, & Knieper, 2012). Figure 4.2 illustrates these four stages and shows their interconnection with each other. The four stages are-

1. Defining the subject and finding suitable visuals
2. Formulation of categories for coding. It should be exclusive, exhaustive and enlightening.
3. Coding of images
4. Analysing the results

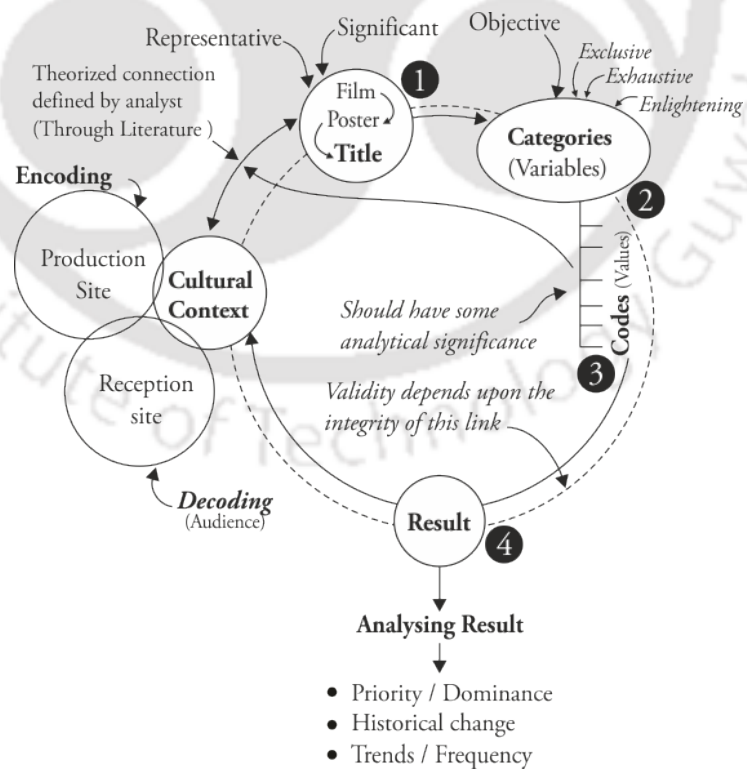


Figure 4.2: Framework for content analysis

Though content analysis offers a clear method to analyze a large number of images systematically, various scholars have a different view regarding the use and importance of this method. Rose (2012) and, Lutz and Collins (1993) suggest that if the categorization and coding of the image are done carefully and systematically, one can be able to interpret the cultural meaning of the image (Lutz & Collins, 1993; Rose, 2012). As shown in Figure 4.2, interpreting the cultural meaning requires other parameters to be considered. These parameters are *cultural context*, *production site* where encoding takes place and *reception site* where decoding happens.

4.3 Analysis

Chapter three highlights that title has been explored mainly at three levels. One is the *appearance* of the title in the movie poster. Second is at the level of the individual *letterform* and third is the use of *external elements*. Features associated with all three categories along with two more feature; language and script have been discussed in detail in previous chapter. Same features with their assigned values were selected for the frequency count in this chapter. The frequency of various values associated with each features was counted separately for both; Pre-digital and Digital titles. Then, the percentage of each value was calculated and displayed in the form of a unique radial chart. The results obtained from both periods were compared to understand the significant changes. Table 4.2 and Table 4.3 list the frequency count of all values under different features. These counts were further divided based on the seven popular genres in Bollywood cinema i.e. mythological, social drama, action/violence/bandit, love/romance, historical, comedy and crime/thriller/horror. For the detail statistics related to genres, refer **Appendix - J**.

Timeline: 1940-1994 (Pre-digital era)

Total Sample: 583

Appearance of the title in movie posters													External Elements								
Variables																					
Values	Language		Script		Position		Shape		Direction		Size		Fusion of type & image		Juxtaposition of type & image		Outline/shadow				
	English	37	Single (Latin)	180	Top	141	Rectangular	485	Horizontal	488	Big	130	Letter as image	08	74	Outline	388				
	Hindustani (Hindi+Urdu)	531	Bilingual (Devanagari+Latin)	225	Middle	43	Curved	60	Vertical	01	Medium	434	Image as letter	20		Shadow	24				
	Mixed	05	Trilingual (L+D+U)	174	Bottom	399	Cinemascope	21	Diagonal	38	Small	19	Word as image	04		Both (O+S)	27				
	Undecided	10	* 4 bilingual with other combination				Others	17	Curved/wavy	56						Outer + inner flourish	37				
														None	107						
Letterform																					
Variables																					
Values	Face		Case		Weight		Stroke		Style		Spacing		Dimension		Perspective		Texture		Colour		
	Serifs	259	Uppercase	403	Bold	578	Flat rectangular	384	Upright	486	Loose	00	2D	388	Present	89	Present	107	Red	189	496
	Sans-Serifs	302	Lowercase	16	Medium	05	Sharp	57	Oblique	48	Normal	163	3D	195	Absent	494	Absent	476	Yellow	157	
	Script	09	Title case	107	Light	00	Rounded	52	Mixed	49	Tight	393							White	74	
	Mixed	13	Mixed	56	Mixed	00	Grunge	50			Overlapping	27							Black	13	
			*1 title in number				Decorative	40											R+Y	35	
																			R+W	05	
		L - Latin, D - Devanagari, U - Urdu R - Red, Y - Yellow, W - White, B - Black																	R+B	13	
																			Y+W	06	
																			W+B	00	
																			Multi	14	14
																			Others	73	73

Table 4.2: Frequency count of different values in the pre-digital period

Timeline: 1995-2014 (Digital era)

Total Sample: 308

Appearance of the title in movie posters													External Elements							
Variables																				
Values	Language		Script		Position		Shape		Direction		Size		Fusion of type & image		Juxtaposition of type & image		Outline/shadow			
	English	91	Single (Latin)	257	Top	78	Rectangular	280	Horizontal	266	Big	12	Letter as image	05	48	Outline	63			
	Hindustani (Hindi+Urdu)	194	Bilingual (Devanagari+Latin)	44	Middle	31	Curved	15	Vertical	01	Medium	286	Image as letter	10		Shadow	73			
	Mixed	10	Trilingual (L+D+U)	05	Bottom	199	Cinemascope	08	Diagonal	27	Small	10	Word as image	01		Both (O+S)	22			
	Undecided	13	* 2 titles with other combination				Others	05	Curved/wavy	14						Outer + inner flourish	07			
														None	143					
Letterform																				
Variables																				
Values	Face		Case		Weight		Stroke		Style		Spacing		Dimension		Perspective		Texture		Colour	
	Serifs	107	Uppercase	194	Bold	280	Flat rectangular	151	Upright	229	Loose	07	2D	262	Present	29	Present	138	Red	53
	Sans-Serifs	173	Lowercase	20	Medium	20	Sharp	35	Oblique	56	Normal	174	3D	46	Absent	279	Absent	170	Yellow	28
	Script	16	Title case	67	Light	03	Rounded	39	Mixed	23	Tight	116							White	71
	Mixed	12	Mixed	25	Mixed	05	Grunge	68			Overlapping	11							Black	21
			*2 titles in number				Decorative	15											R+Y	21
																			R+W	11
																		R+B	08	
																		Y+W	07	
																		Y+B	02	
																		W+B	06	
																		Multi	17	
																		Others	63	
																			63	

Table 4.3: Frequency count of different values in the digital period

4.3.1 Language

For the analysis, 23 titles (10 from pre-digital and 13 from digital) from both timelines were not considered because these titles are either in number or name of a person or a place. *Chitrlekha* (1941), *Tansen* (1943), *1857* (1946), *Guddi* (1971), *Bobby* (1973), *Amar Akbar Anthony* (1977), *Mammo* (1994), *1947* (1998) and *Taj Mahal* (1963) are some examples of such titles.

For coding three values; English, Hindustani and their combination has been considered. Content analysis shows that Hindustani is the most preferred language in both periods (Figure 4.3).

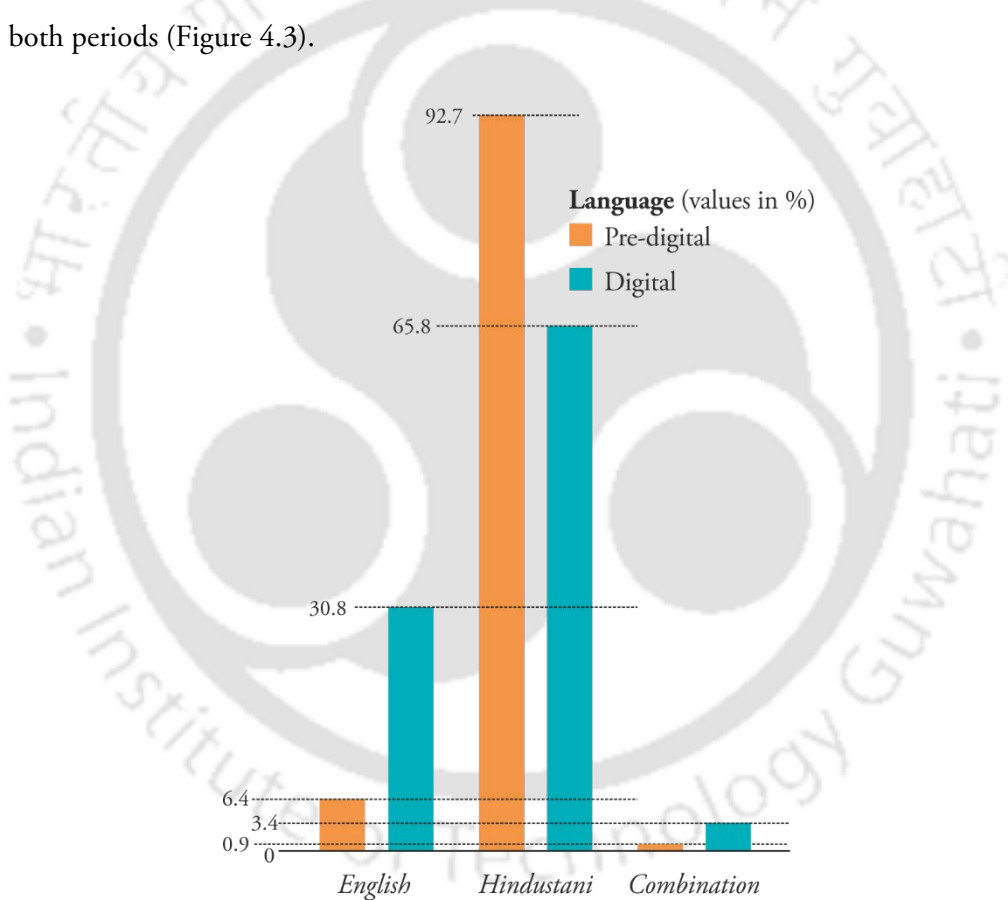


Figure 4.3: Appearance of language

The predominance of Hindustani language lies in the socio-cultural structure of India during the late-19th century and 20th century. As per the 1991 Censu 75.28% of Indian population speak Hindustani language (Mallikarjun, 2004). Hindi is the most widely spoken language of this group. During the early twentieth century, before the

India partition, Hindi and Urdu were the two major languages used by the majority of the people. Though the native language of Bombay, Maharashtra is Marathi, the commercial and cultural diversity of this place makes Hindi and Urdu as most preferred language across this region.

It is interesting to see that the use of Hindustani language has decreased drastically in the digital era with almost 26.9% and English has increased by 24.4%. The use of combination has also increased. The increase in English words may have several reasons; one may be the adaptation of English words in the day today spoken language. People are more comfortable using these words in their spoken language than the earlier time. The literacy rate may be another factor behind the significant change. In 1950, the total literacy rate in India was below 20% that rouse to 60% in 2000 (2011 Census of India). Release of Bollywood movies in multiplex, where majority of the audiences are educated youth and from urban and semi-urban areas, may have influenced towards English language. All these developments have definitely brought the attention of people involved in movie publicity, especially producers, distributors and directors to use the most favourable language and script to communicate with the masses.

4.3.2 Script

Four values discussed in chapter three i.e. Latin, bilingual (Latin + Devanagari), trilingual (Latin + Devanagari + Urdu), and combination of scripts was considered for frequency count. Latin is most preferred and dominating script throughout the both timelines where in 99.7% cases it has been used (this included single + bilingual + trilingual) (Figure 4.4). English has been in use as an official language since the British time. This was the language of cinema during early period when Indian theatre mostly featured movies from outside. In the beginning, movies were mainly targeted to an elite group who prefers to use English as their primary language of speaking and writing. This might be a reason behind the preference of Latin script for the main title in movie posters during early period.

Statistics shows that during pre-digital period, bilingual and trilingual has used in 68.4% of the titles. The frequency is more during the early decades compared to the 80s and 90s. This may be because of the similar popularity of English, Hindi and Urdu language in India audience. Use of Urdu script has reduced drastically in digital period. The change is directly influenced by its use in the present scenario. Urdu language is now confined to a small section of Indian population. Due to its less practice, it has almost vanished from the movie poster.

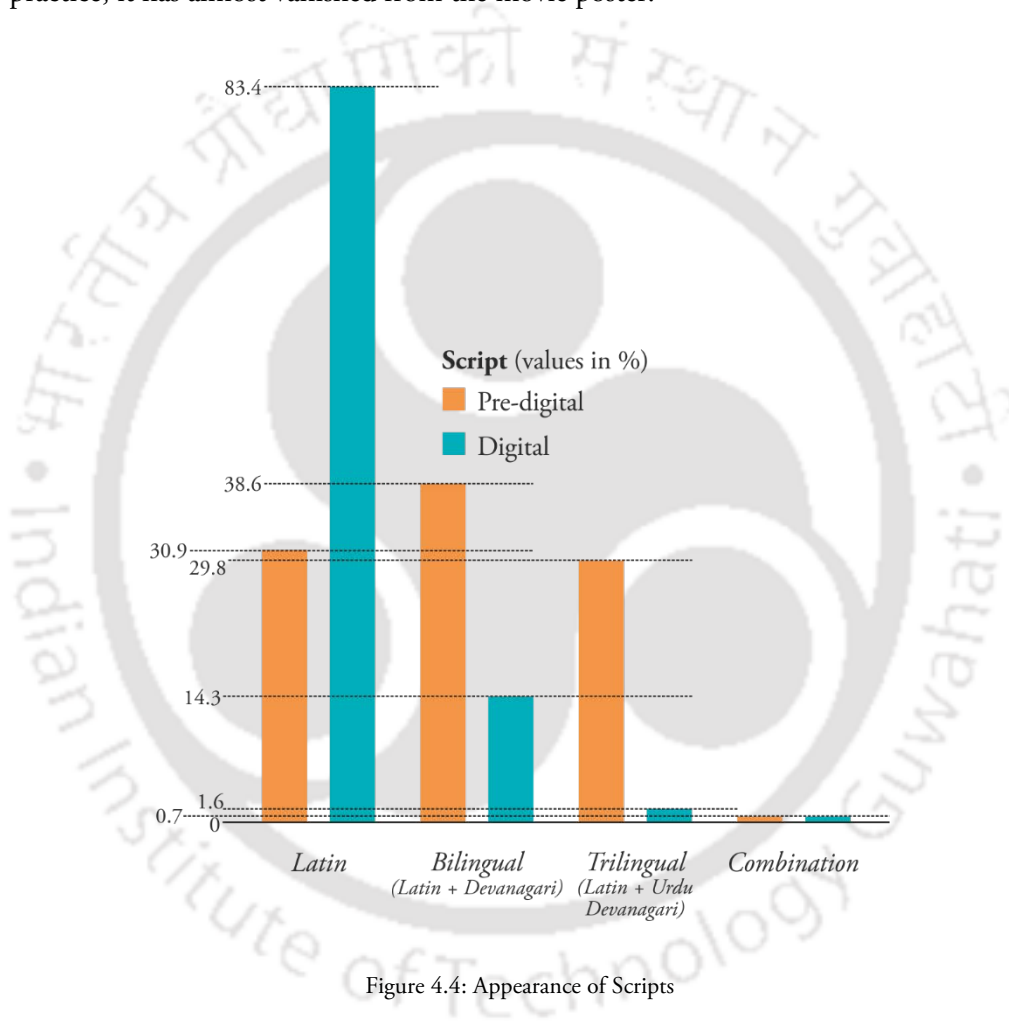


Figure 4.4: Appearance of Scripts

It is observed that bilingual little has reduced significantly in digital era. Similar to language, use of the script is influenced by the socio-cultural scenario during the specific period. The drastic changes for using Latin instead of bilingual and trilingual might be; 1) because of the significant increase in the literacy level, and 2) proliferation of English language for writing and reading purposes. There are six movie titles that show combinations of other scripts in the title. These are *Anhonee*

(1952), *April Fool* (1964), *27 Down* (1974), *Ek Duje Ke Liye* (1981) and *Gangs of Wseyapur I & II* (2012).

Both language and script is genre and technology independent feature. The significant difference in frequency count between pre-digital and digital era is majorly due to socio-cultural development and increase in literacy rate.

4.3.3 Position

This feature carries three values; 1) Top, 2) Middle, and 3) Bottom. It was found that titles either in top or bottom position is commonly used in both periods. Both the timelines have been dominated by titles in bottom followed by top and middle (Figure 4.5). The frequency count in pre-digital and digital era is almost similar with minor variation. As discussed in section 3.2.1, placing the most noticeable element near the centre of the composition helps to draw attention to it. In case of movie posters, main importance has been given to the images especially movie star's portraits. The title has occupied the secondary position. This might be a reason why the titles appear in top and bottom positions more than the middle area. Positioning feature doesn't show any genre specific orientation; however, bottom positioning is more common in movie based on action, romance and crime theme (Appendix – J & Figure 4.5).

A minor variation between pre-digital and digital timeline shows that changes in the technology don't have any significant influence on the positioning of the title in poster layout. It has been mainly decided based on the context and layout of the posters which includes availability of space, background colour and priority assigned to the titles compare to other design elements.

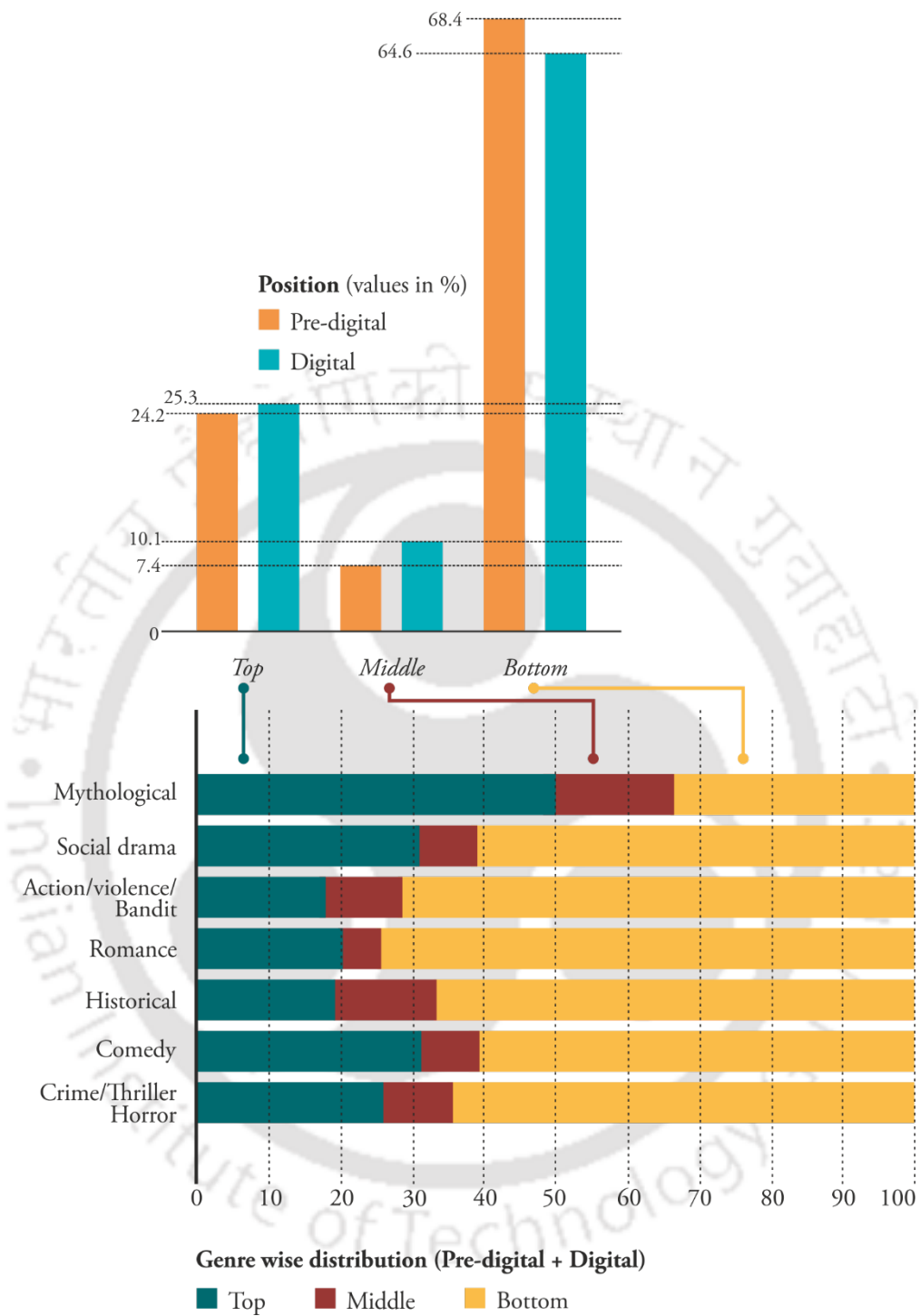


Figure 4.5: Appearance of title positions and its genre wise distribution

4.3.4 Shape

Under this feature, four values; 1) Rectangular, 2) Curve/wavy, 3) CinemaScope, and 4) Others was considered for the analysis. Result shows that rectangular shape has been extensively used across the periods (Figure 4.6). It is evident that curvy or wavy shape has been explored more in pre-digital time compare to digital. Change of movie themes could be the reasons for such variation. Rectangular shape being the default style for adaptation has been used everywhere irrespective of the movie themes. Cinemascope and curved style has been less explored in all the genres. However, out of 29 titles under cinemascope style, 20 titles (72.4%) fall under action genre. Curve style is more evident in historical and comedy genre which covers 14.29 % of historical and 13.5% of total comedy movies.

4.3.5 Direction

Four values; horizontal, vertical, diagonal and curvilinear were considered for the coding. It is found that titles in horizontal direction are commonly used across the periods (Figure 4.7). The dominance of this style might be because of the horizontal direction of conventional reading and writing pattern followed in English, Hindi and Urdu language. However, similar to the position, title orientation doesn't follow any specific pattern. The use of curvilinear style is almost double in the pre- digital era. The manual practice of title design in pre-digital time has provided more freedom to the poster or lettering artists to arrange letters as per their will and imaginations. Also, movies produced in pre-digital era, especially from beginning up to the 1960s, share a romantic and melodious nature where artist have utilized curvilinear direction to reflect the theme. Vertical direction appears to be is a less utilized feature. The reason for this might be the readability issue in vertically oriented letters.

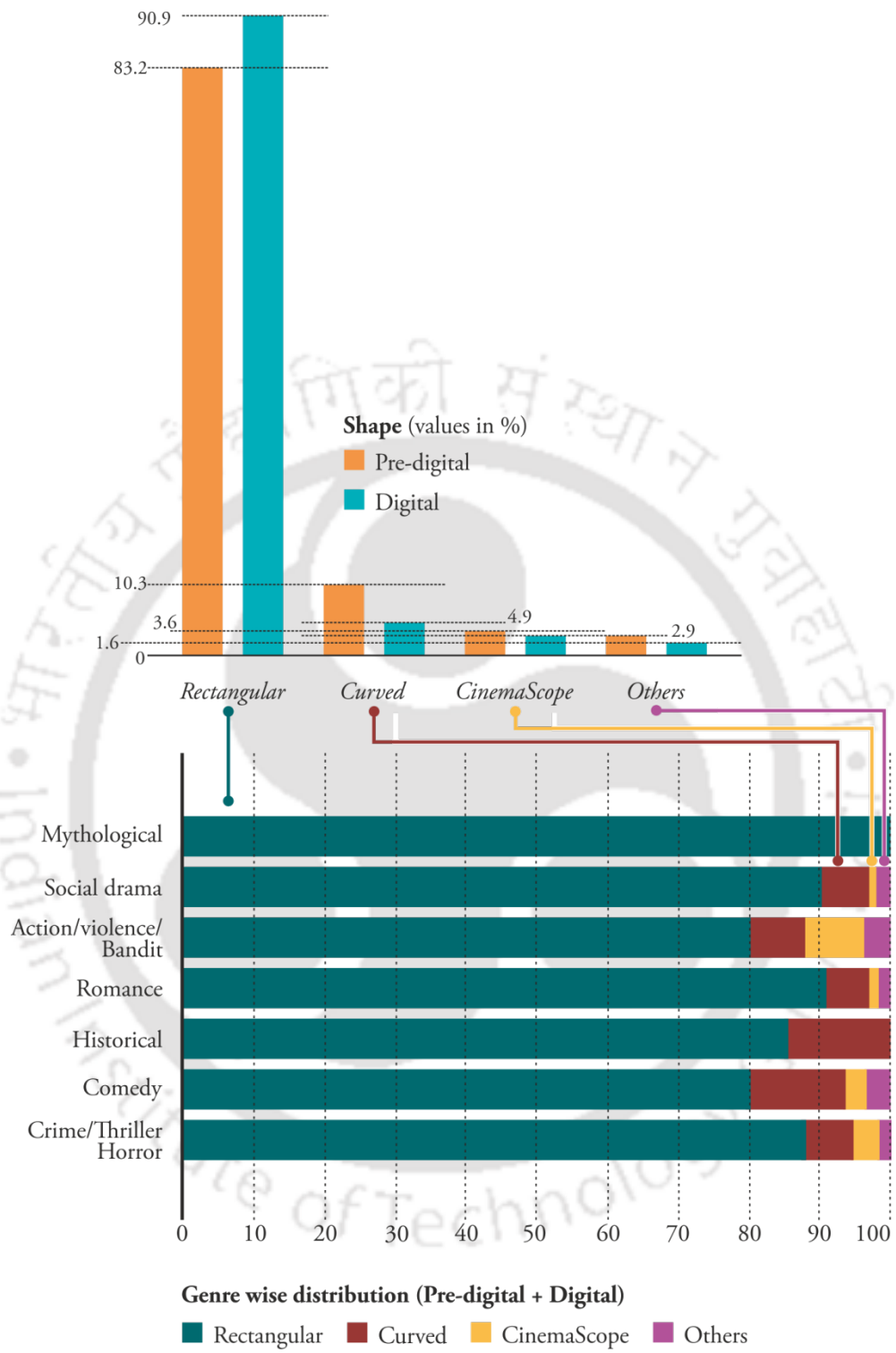


Figure 4.6: Appearance of title shapes and its genre wise distribution

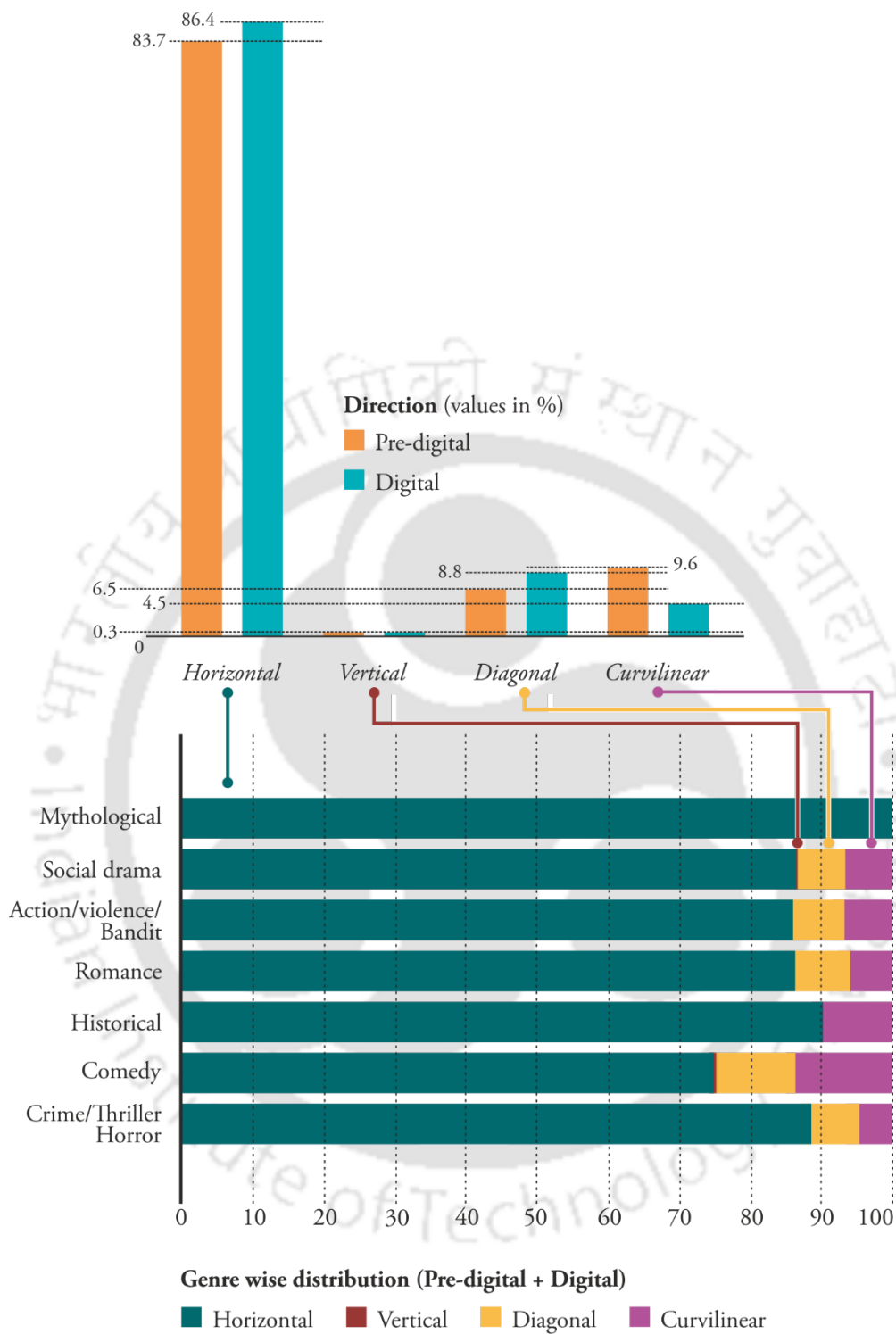


Figure 4.7: Appearance of title direction and its genre wise distribution

4.3.6 Size

Type perception is highly influenced by the scale relationship in a composition. It is always perceived in a relative condition with other design elements and helps to emphasize elements. Only main title has been considered for the coding. Titles covering more than 15% area in the poster layout has been considered under as 'Big' size. Titles sharing 10% to 15% area have been put into 'medium' and titles covering less than 10% area have been considered under 'small' size. As shown in Figure 4.8, same grid has been maintained across entire sample to code the size.

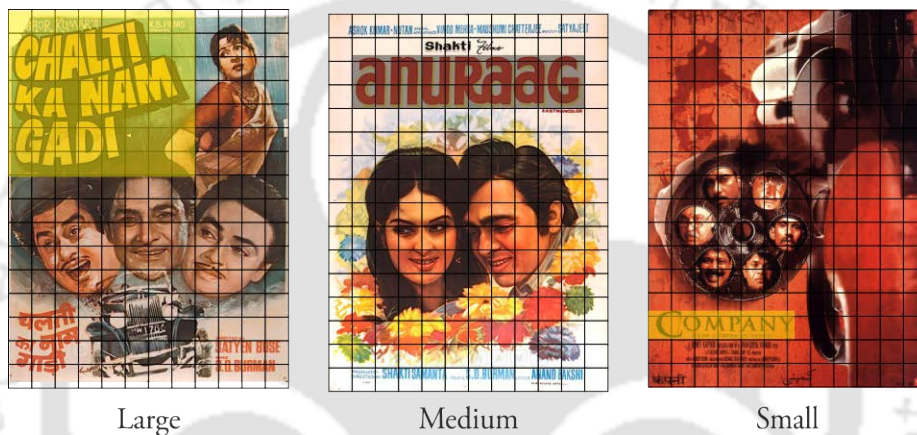


Figure 4.8: Title size in poster layout: large, medium and small

It is observed that medium size title has been predominantly used in both periods (Figure 4.9). It is interesting to see that big size titles have been mostly evident in pre-digital era. It has been reduced considerably in the digital period by 18.4%. The role of 'Display context' and 'visual preferences' (see section 3.2.1 & section 3.2.3) might be a reason behind this variation. Big size titles appear more in action (21.6%), historical (19.1%) and crime/thriller/horror (17%) movies compare to comedy, family drama, romance, and mythological genre. Small size titles have been less utilized and movies in historical and crime/thriller/horror genre have none.

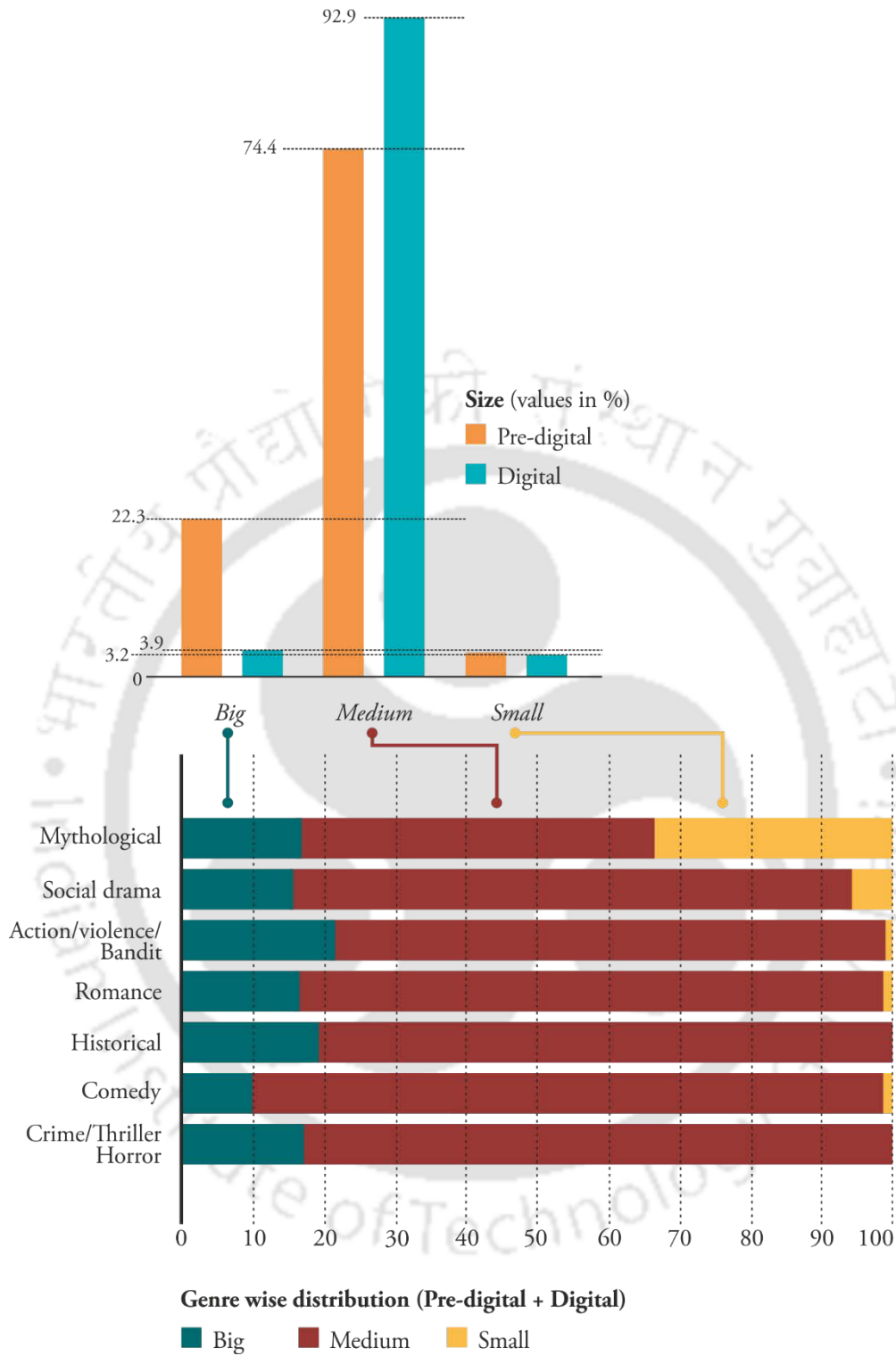


Figure 4.9: Appearance of title size and its genre wise distribution

4.3.7 Face

The result from both eras shows the wide use of serifs and sans-serifs, the two main categories of typeface/letters. This includes 96.2% of titles in pre-digital and 90.9% of titles in digital era (Figure 4.10). There is a small increase by 4.4% in the use of sans-serif letters and a decrease of 9.7% in the use of serifs during the digital timeline. Literature review on typography (see Appendix - D) shows that there is a considerable increase in the use of sans-serif font in the late 20th century and it is considered as only truly 20th-century font (Lewis, 2007). They are most popular font in display category. This development may have an influence on the use of sans-serifs in title design. There is more number of historical movies used serifs to design the title compare to other genres. Both timelines show a small practice of using combination as well as script style irrespective of the movie genre. The preference for a specific letter face may have been dictated by the movie theme (see section 3.2.1) and development in typography field rather by advancement in the technology.

4.3.8 Case

Under this feature, four values; uppercase, lowercase, sentence case and combination was considered for frequency count. It was found that uppercase letters have been comonly used in both pre-digital and digital era (Figure 4.11). Predominant use of uppercase letters suggests that big titles create lasting impact. Due to bigger size, its use also enhances the visibility of title from the far. Use of lowercase is arbitrary whereas combination of uppercase and lowercase is mostly evident in comedy movies. Out of 163 comedy titles, 25 titles (15.3%) show combination of different lettercase. This is followed by action, social drama, romance, and crime/thriller/horror (see Appendix - J). Sentence case shows orientation towards romance (26.6%), drama (21.8%) and comedy (19.6%) genre. Uppercase letters have dominated across genres however; its major use is being in action (78%) and crime/thriller/horror (80.7%).

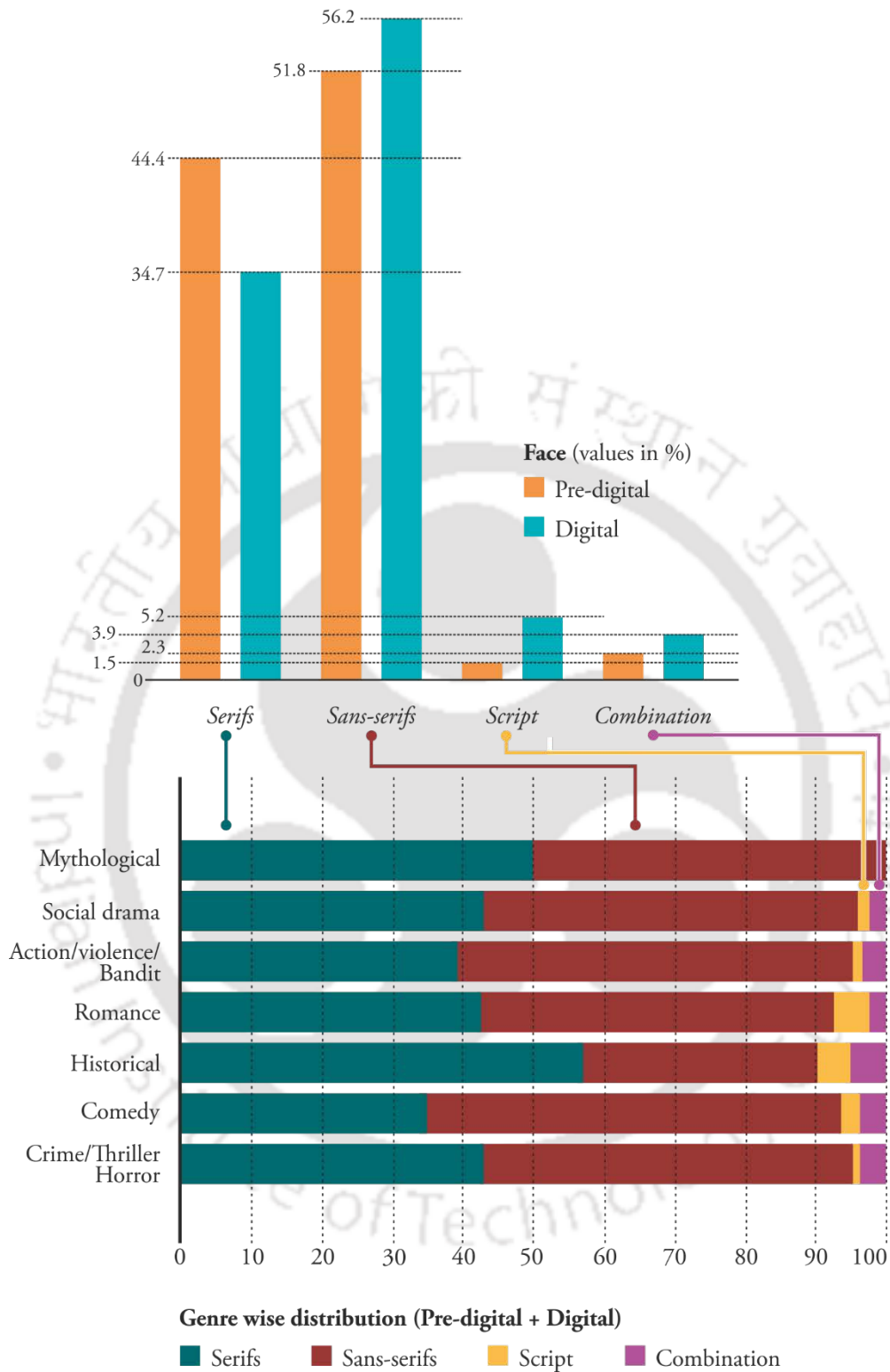


Figure 4.10: Appearance of letter face and its genre wise distribution

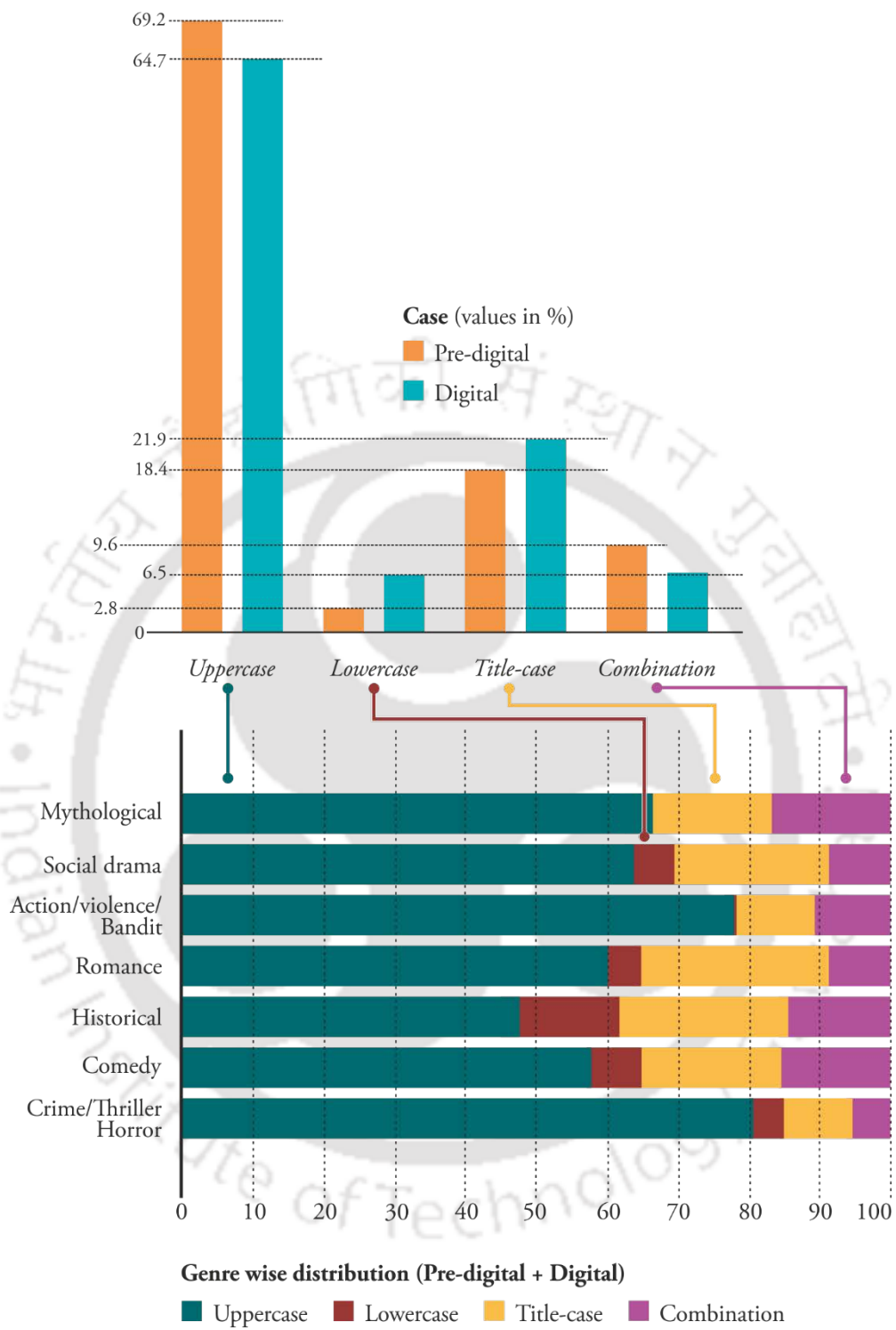


Figure 4.11: Appearance of letter case

4.3.9 Weight

The Pre-digital era shows approximately all the titles in bold lettering. Digital era also show its significant use in the title design (Figure 4.12). The predominant use of bold letterform reflects the importance given to titles to make it more powerful, visible and effective in movie posters as compared to other textual and in some cases visual elements. Researchers have suggested that “bold letterform can be very effective to emphasize one piece of information over another (Lonsdale, 2014). There are two more patterns evident in the digital timeline; light and combination. Mixed lettering, less in number shows the combination of bold, medium and lightweight letters in different ways. Combining letters with different weight helps in creating emphasis and persuasive title design. Poster making techniques and technology has a vital role in this kind of exploration. Availability of readymade fonts with different weight variation has helped to produce such titles without disturbing the harmony. Letter weight doesn't show any theme specific association across the genres.

4.3.10 Stroke

Result shows that flat rectangular letter stroke is most commonly used style in both periods (Figure 4.13). It has been used for designing more than 50% of the titles across all genres. However, other values such as rounded, decorative and grunge have been utilized in many cases to design a theme based movie titles. Decorative stroke is popular in mythological followed by historical and romantic genre. There is no movie title having grunge, sharp or rounded stroke in mythological genre. Grunge style is mostly used in action (23.2%) followed by crime (23%) and historical (19.1%). Figure 4.13 shows that there is an increase in the use of grunge feature in the digital era. Change in the movie theme and development in printing and poster making technique may have influenced this change. Digital era has a significant number of movies under action, crime and social drama category. These movies have utilized grunge style effectively to communicate the theme. Digital poster making technique has provided easy and fast way of creating grunge look in the letterform. This feature

is less utilized in movies based on romance, comedy and drama theme. Rounded stroke is more popularly seen in comedy genre followed by romance.

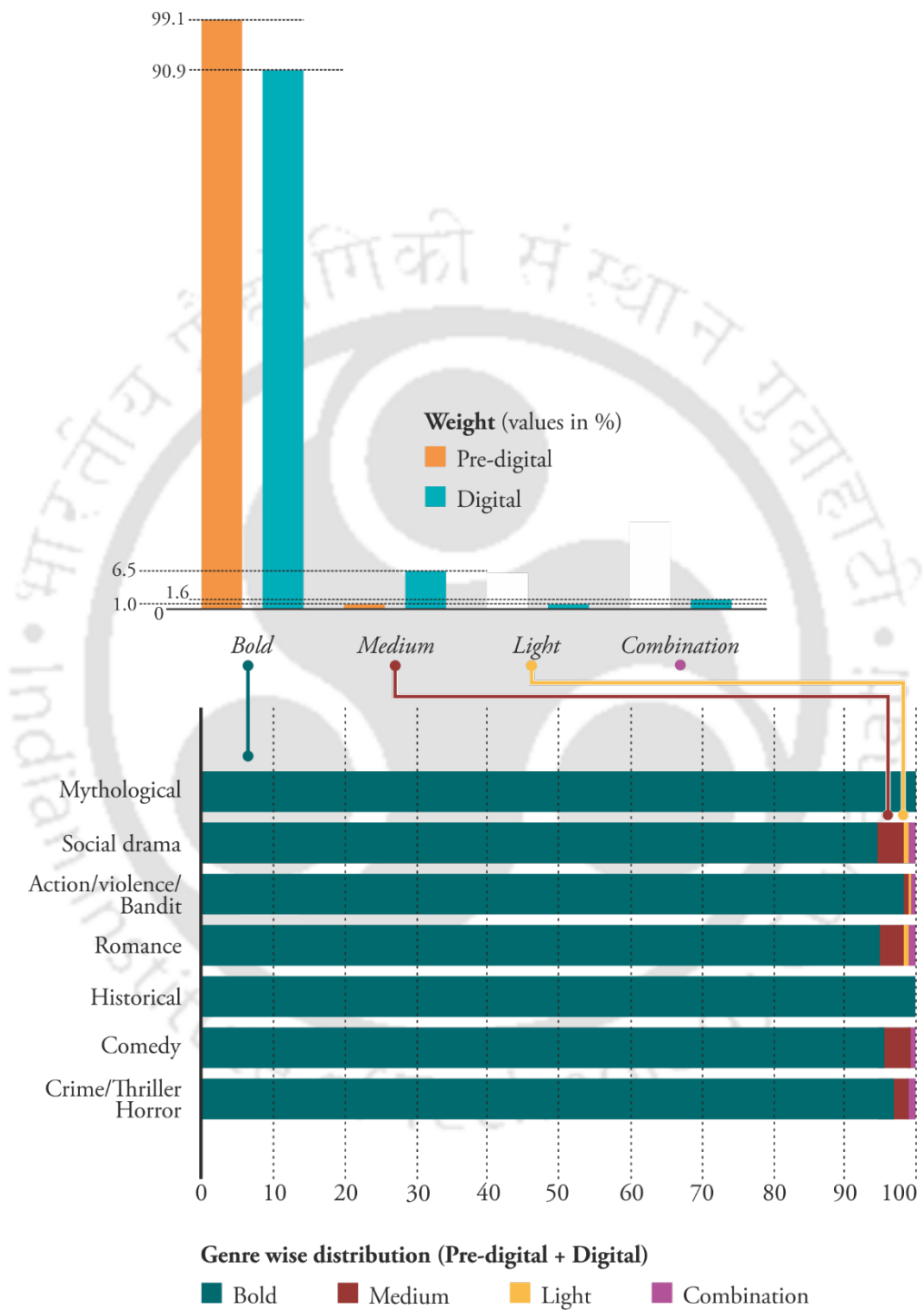


Figure 4.12: Appearance of letter weight and its genre wise distribution

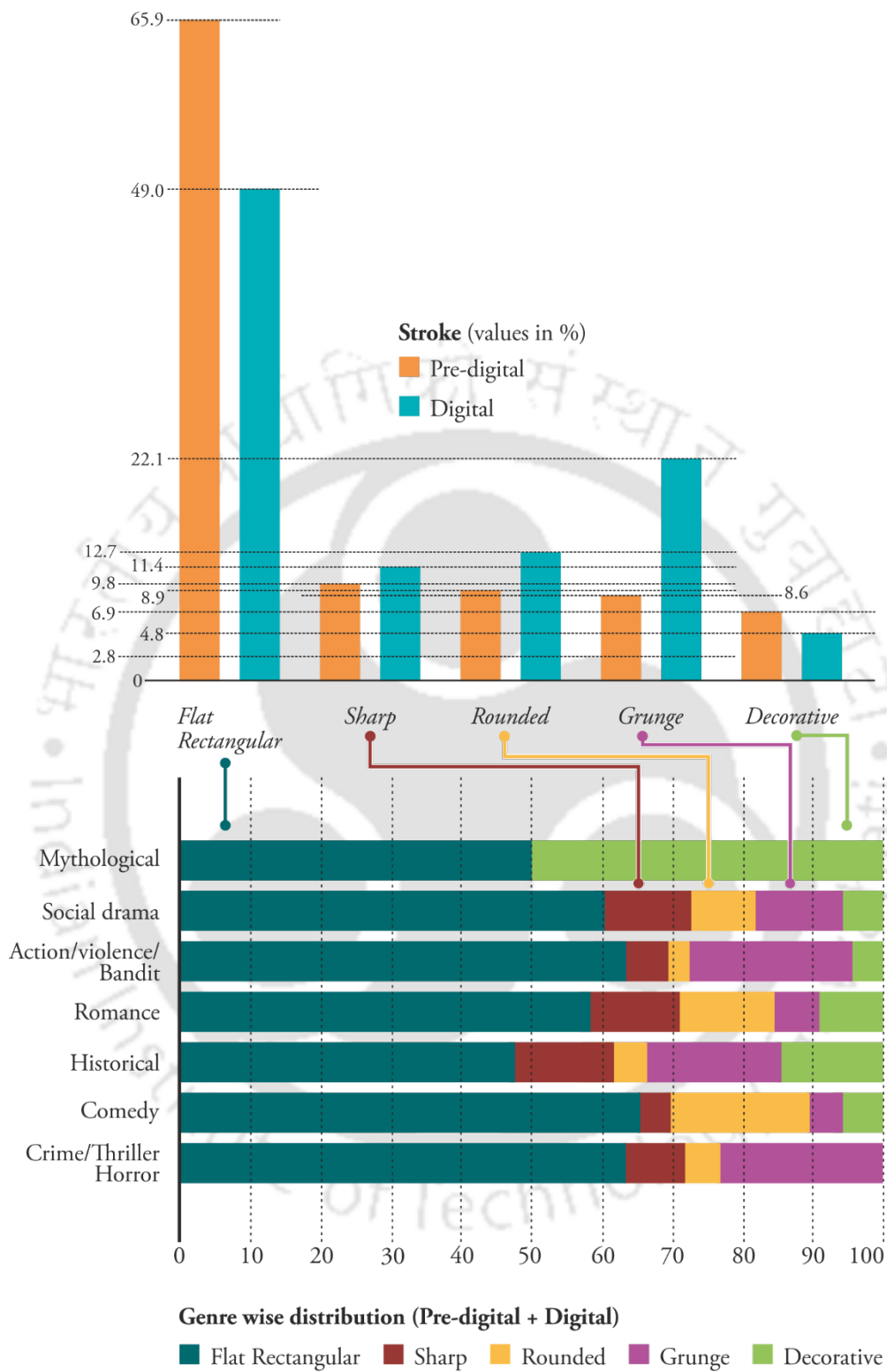
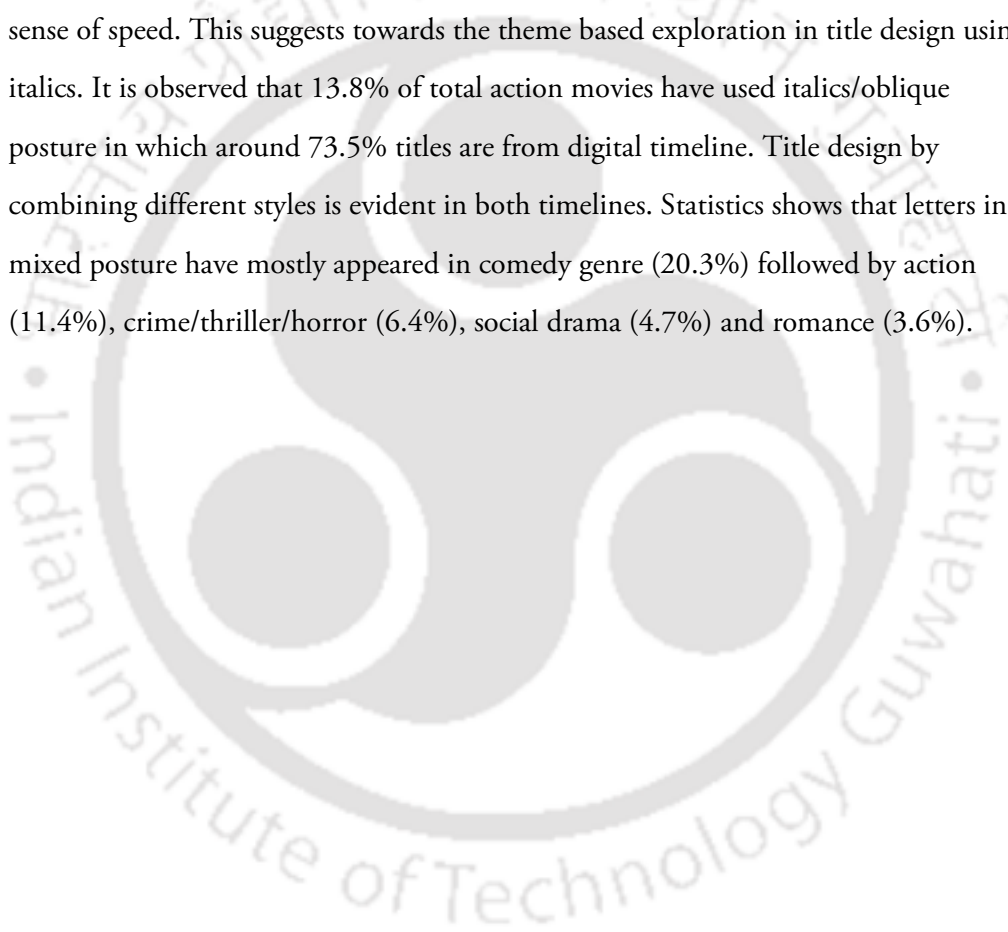


Figure 4.13: Appearance of letter stroke and its genre wise distribution

4.3.11 Style

It is found that regular upright letters have been predominantly used across the timeline (Figure 4.14). The use of italics/tilted/oblique letters have increased significantly in the digital era by 10%. The change might be due to the change in trend of movie's theme. In the digital era, movies are more oriented towards the young generation mostly catering global themes. In many cases such as *Daud* (1997), *Run* (2004), *Dhoom* (2004), *Kabul Express* (2006), and *Krrish* (2006), the names are dynamic in nature. Title design of such movies requires special treatment to give a sense of speed. This suggests towards the theme based exploration in title design using italics. It is observed that 13.8% of total action movies have used italics/oblique posture in which around 73.5% titles are from digital timeline. Title design by combining different styles is evident in both timelines. Statistics shows that letters in mixed posture have mostly appeared in comedy genre (20.3%) followed by action (11.4%), crime/thriller/horror (6.4%), social drama (4.7%) and romance (3.6%).



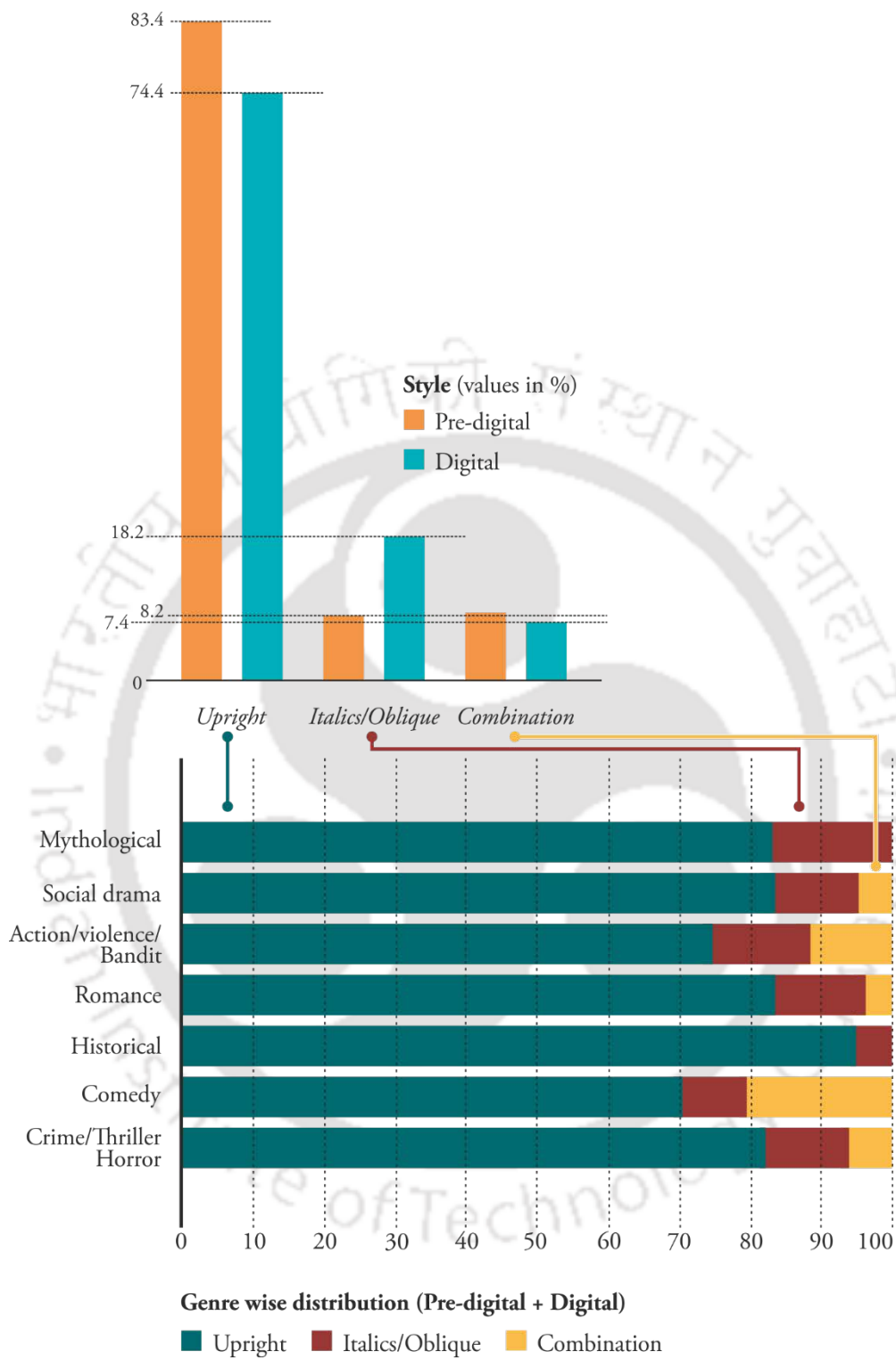


Figure 4.14: Appearance of type style and its genre wise distribution

4.3.12 Letter spacing

Letter spacing has been utilised to create titles with lasting visual impact. Result shows that in pre-digital era, tight spacing where letters touch each other without any clearance has been used in 67.4% of the titles (Figure 4.15). Its use is also significant in digital period. Literatures suggest a negative impact of tight spacing on legibility. From practitioners perspective, “Interletter space that is too wide or too narrow disrupt the reading process” (Lonsdale, 2014). However, when text is competing with other design elements, tight spacing helps to make it distinguishable (Yu, 2008). It helps in better organization of the letters in the title by creating a sense of togetherness. It’s a visual perception that when letters spacing is tight or letterform is in condensed form, it helps to make the title appear taller than the normal height. In handmade posters, artists have used rich visual elements along with vivid colour in the poster layout. This might be a reason behind using tight letter spacing to make the title more distinguishable from the background. Also the hands on work provided an opportunity for the poster artists to decide the letter’s arrangement based on their will and imagination. Digital timeline shows significant decrease in tight spacing by 29.8%. Computer technology brought more sophistication in the design process which resulted into more economic poster designs in using visual elements. It has provided readymade fonts and brought skilled designer who have more sensitivity to the typographical aspects. All these developments in the digital era might have resulted in frequent use of normal letter spacing instead of tight.

Letter spacing has been utilized purposefully to create theme based titles. 71.6% of action movies and 64.4% of crime/thriller/horror movies have used tight and overlapping letter space. Overlapping is more apparent in comedy genre compare to others. Through overlapping, artists have manipulated the space around the letters to create casual and informal look.

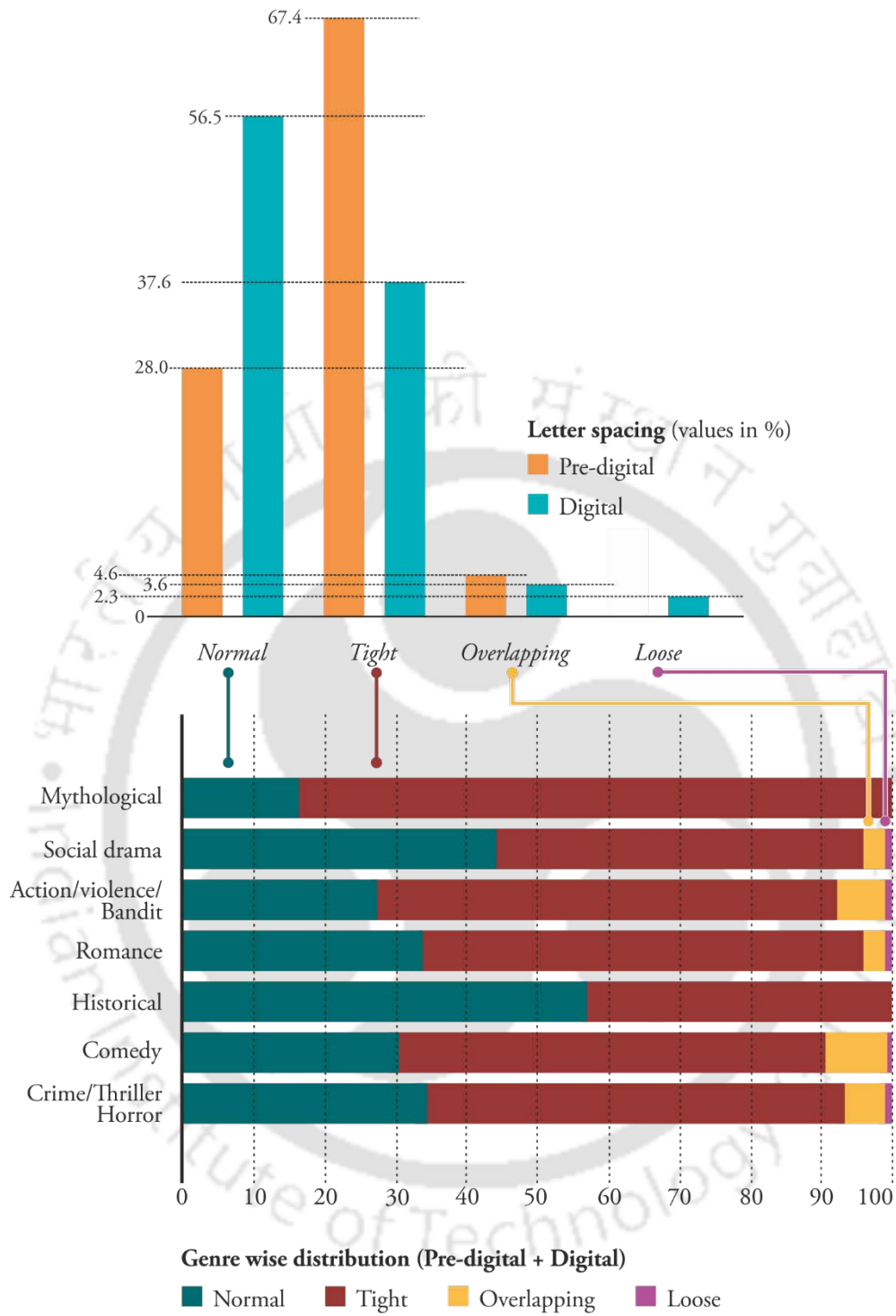


Figure 4.15: Appearance of letter spacing and its genre wise distribution

4.3.13 Dimension & Perspective

Two-dimensional letters without any perspective shows extensive use in both periods (Figure 4.16). Its use has increased significantly by 20.6% in digital period. Three-dimensional titles have been seen mostly during pre-digital era. However, 36.5% titles across timeline is in 3D style and is more evident from the 1960s onwards especially in action and violence oriented movies. Statistics from both periods show 52.4% of action movie titles designed using 3D letters. It has been less explored in other genres. Perspective is another aspect which has a strong orientation towards action genre (Figure 4.17). 28.1% of action movie titles have used this feature followed by crime/thriller/horror (16.3%) and comedy (12.3%). Interviews with experts reveal that artists use three-dimensionality as well as perspective to enhance the total experience and create a lasting impact on the viewers. It is interesting to find that, title designs of mythological movies are devoid of perspective as well as 3D lettering.

Figure 4.16 and Figure 4.17 illustrates significant variation between pre-digital and digital timeline in terms of use of dimension and perspective in the letterform. There might be two reasons for this change. One is the change in genres and other may be the change in poster making technique. In the late 1990s, Bollywood movie genre took turn towards the family melodrama and romantic films with long titles such as *Dilwale Dulhania Le Jayenge (1995)*, *Akele Hum Akele Tum (1995)*, *Pyaar Toh Hona Hi Tha (1998)*, and *Hum Saath Saath Hain (1999)*. These long titles which are like casual conversation between the two protagonists did not require 3D and perspective like action movies and mostly designed using 2D letters without any perspective.

Secondly, in mid-1990s, the introduction of computer technology brought lots of limitation in terms of exploring typeface in the title design (Atmanand, 2015). Font's availability was very limited and graphics software was not advanced like today. Because of that, the uses of letters were very simple devoid of any monumental treatments such as perspective and three-dimensional aspects. Therefore, during the initial years in the digital era, titles were mostly explored with shadow, outline, emboss and chisel effect.

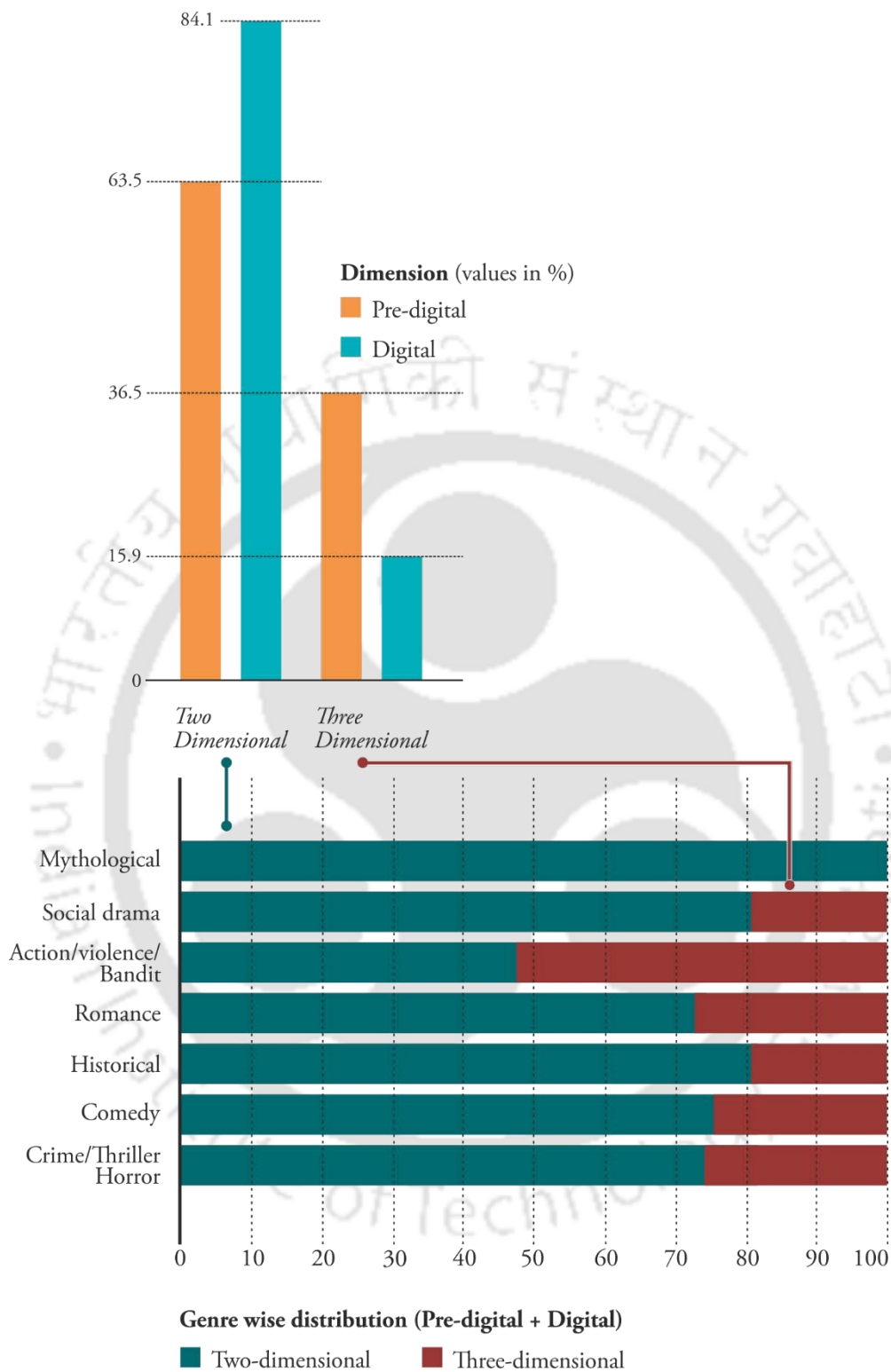


Figure 4.16: Appearance of Dimension and its genre wise distribution

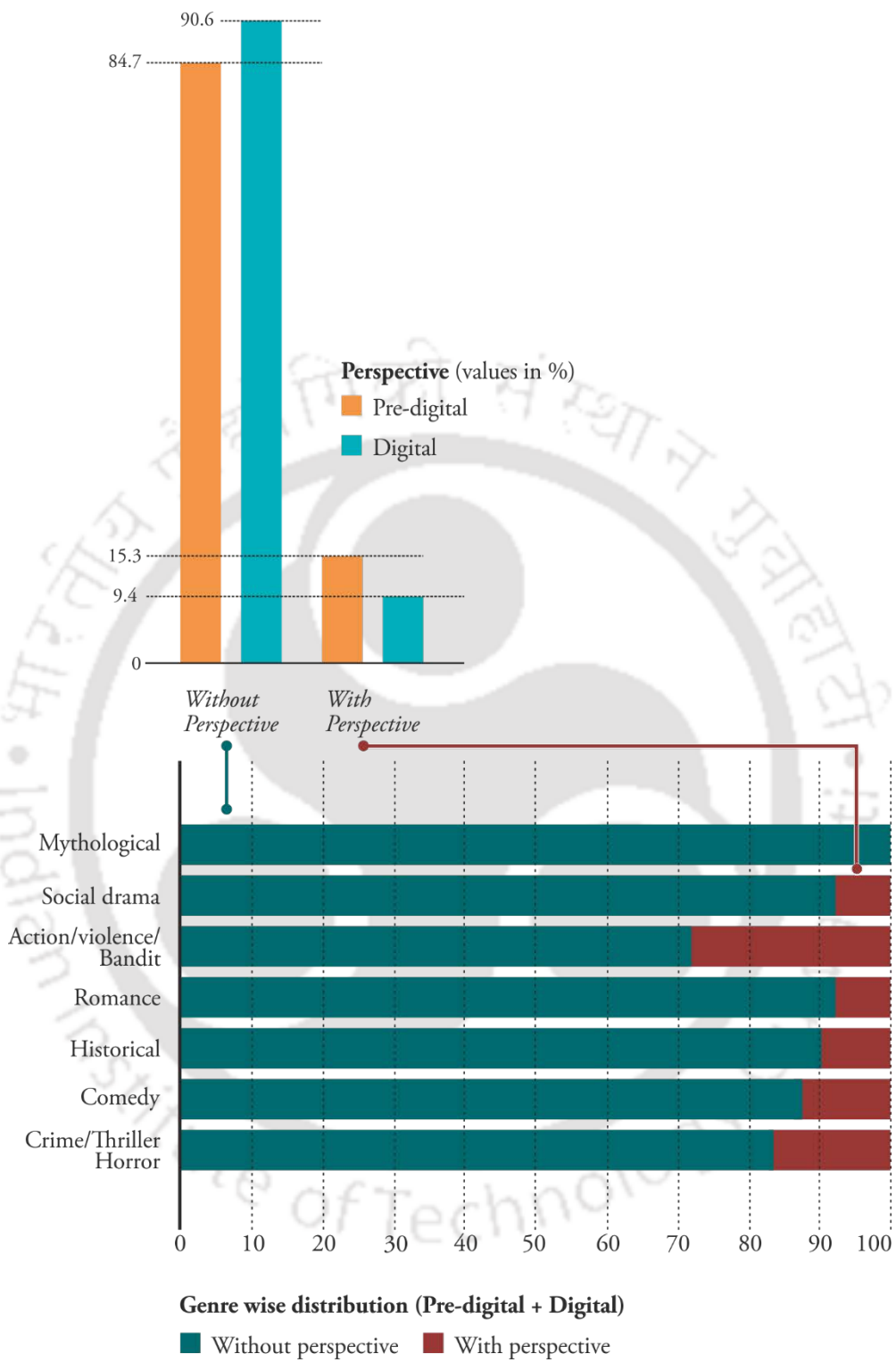


Figure 4.17: Appearance of perspective and its genre wise distribution

4.3.14 Visual texture

It is observed that visual texture is less explored especially in pre-digital era (Figure 4.18). The reason behind the less use of visual texture in pre-digital era might be because of hand painting technique involved in poster making. Literature review reveals that hand painting style have resulted into posters with rich colours and texture in the visual elements. Title design in flat and contrast colours may have been preferred to make it stand out from the rich coloured background. Also during the early period, titles were designed in the last keeping emphasis on images. Due to this, main concern was the visibility of the title in poster layout. Therefore, most of the titles are in single flat colour. Limitations in the printing technology before the arrival of photo-offset technique in the 1960s may have also limited designers to create texture using colour variations such as vignette effect.

Content analysis also reveals that there is significant increase in the use of texture in the digital period. The timeline has featured 44.8% titles having visual texture i.e. 26.4% more than the pre-digital timeline. The development in Bollywood cinema suggests that the significant change in the use of texture might be because of the change in display positions, medium of display and technology (see section 3.2.3). Digital platform assisted designers to use multicolour in gradation to achieve the desired look which was not possible in the pre-digital time. The increased use of texture also depends on the design approach used in both the era. In the digital timeline, because of the involvement of design studio, along with the visuals, the title also got equal importance. Change in the medium of the display is another significant factor. Because of this change, the concern of the readability and visibility from the far was gone. Designers started giving extra treatment to the title in the form of multiple colours and form exploration. Advanced computer technology in 21st century provided lots of opportunity in creating any kind of texture by using 3D rendering software. Use of texture shows strong orientation towards movies based on action, crime/thriller/horror and historical themes. Data reveals that 49.6% of action movie titles are designed using texture followed by crime/thriller/horror (43.7%) and historical (33.3%). Other genres have fewer explorations in terms of using texture in

their titles. Movies from mythological genre are devoid of any texture treatment in their titles.

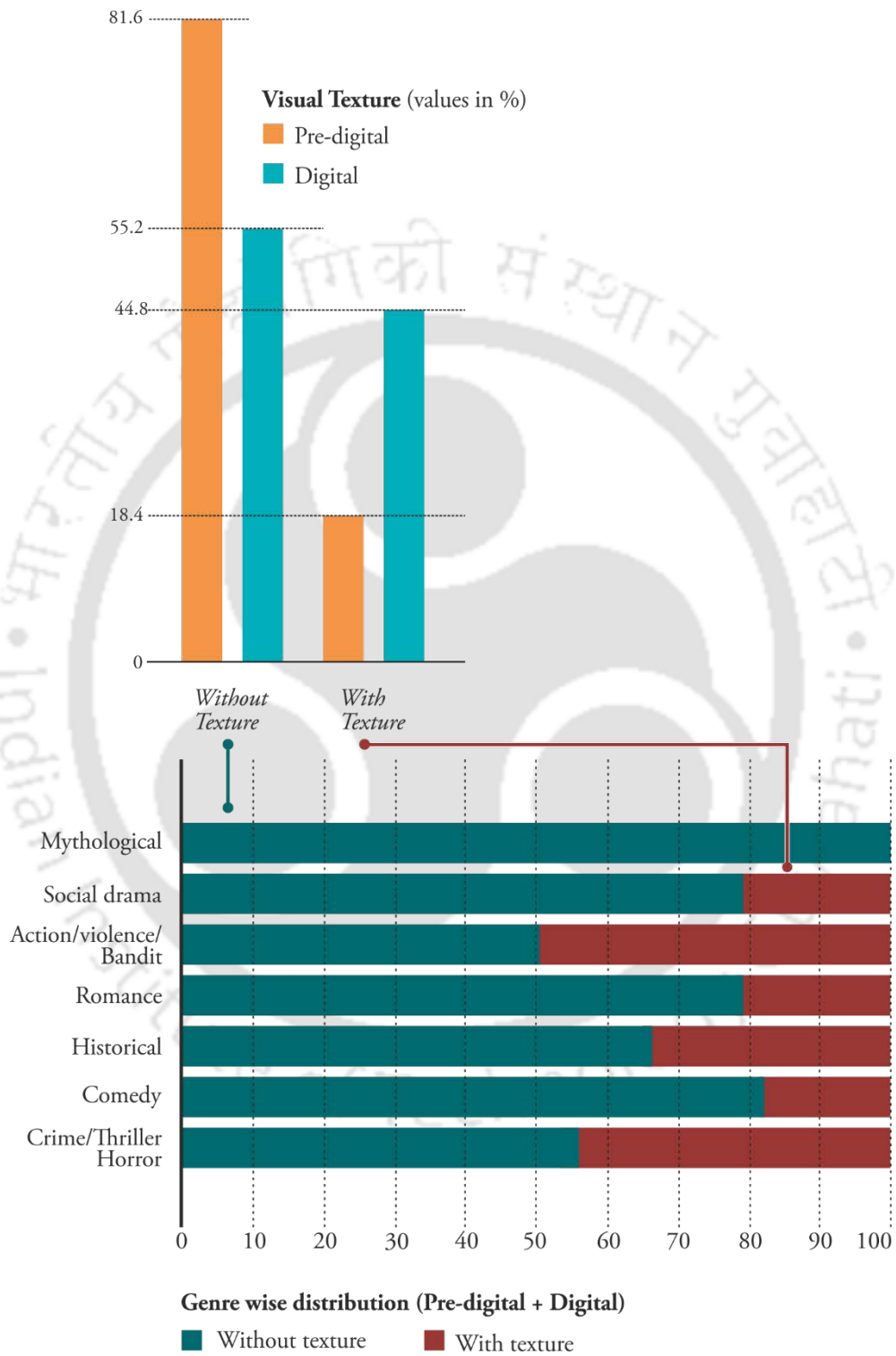


Figure 4.18: Appearance of visual texture and its genre wise distribution

4.3.15 Colour

Colour is one of the most significant elements of movie posters (see section 2.3.2 and 3.2.1) and has been used extensively since the beginning to evoke the mood related with movies. However, it is interesting to see that in movie titles, only four colours; red, yellow, white and black and their combination is mainly used in both periods (Figure 4.19). Frequency count shows that these four colours have been used in 85% of the titles in pre-digital and 74% of the titles in the digital era.

Results show a significant difference in the use of colours in both timelines. In the pre-digital era, red, yellow and their combination has been used in majority of the titles (65.3%). There is a significant decrease in the use of red and yellow in digital era. During the early period, posters were displayed at a far distance (see section 3.2.3). Red and yellow shows higher visibility range and have an ability to stand out from the far. This might be one reason behind its frequent use. In the digital era, the use of these two colours has been overshadowed by white and other colours.

Before 1960s, posters were mass produced using the lithography technique. Use of colour was very limited in term of achieving gradient using two or more colours. Therefore, designing of title in flat colour was more common during the pre-digital era. Due to this title design using combination of two or more colour in the body of letters excluding extra treatment such as outline and shadow has been less explored. The limitations in using multiple colour combinations were eased during the digital timeline, because of the offset and digital printing. May be because of that, the title design using two or more colour combinations have increased. If we look at the posters, use of dark colours in the background has increased significantly during digital era. The good contrast of white against any dark colour may be a reason behind its increased use in later period (Figure 4.19).

Based on the statistical data, use of colours in the title design does not show any genre specific orientation. However, one can notice association of red colour with movies based on love, romance, crime, thriller and horror themes.

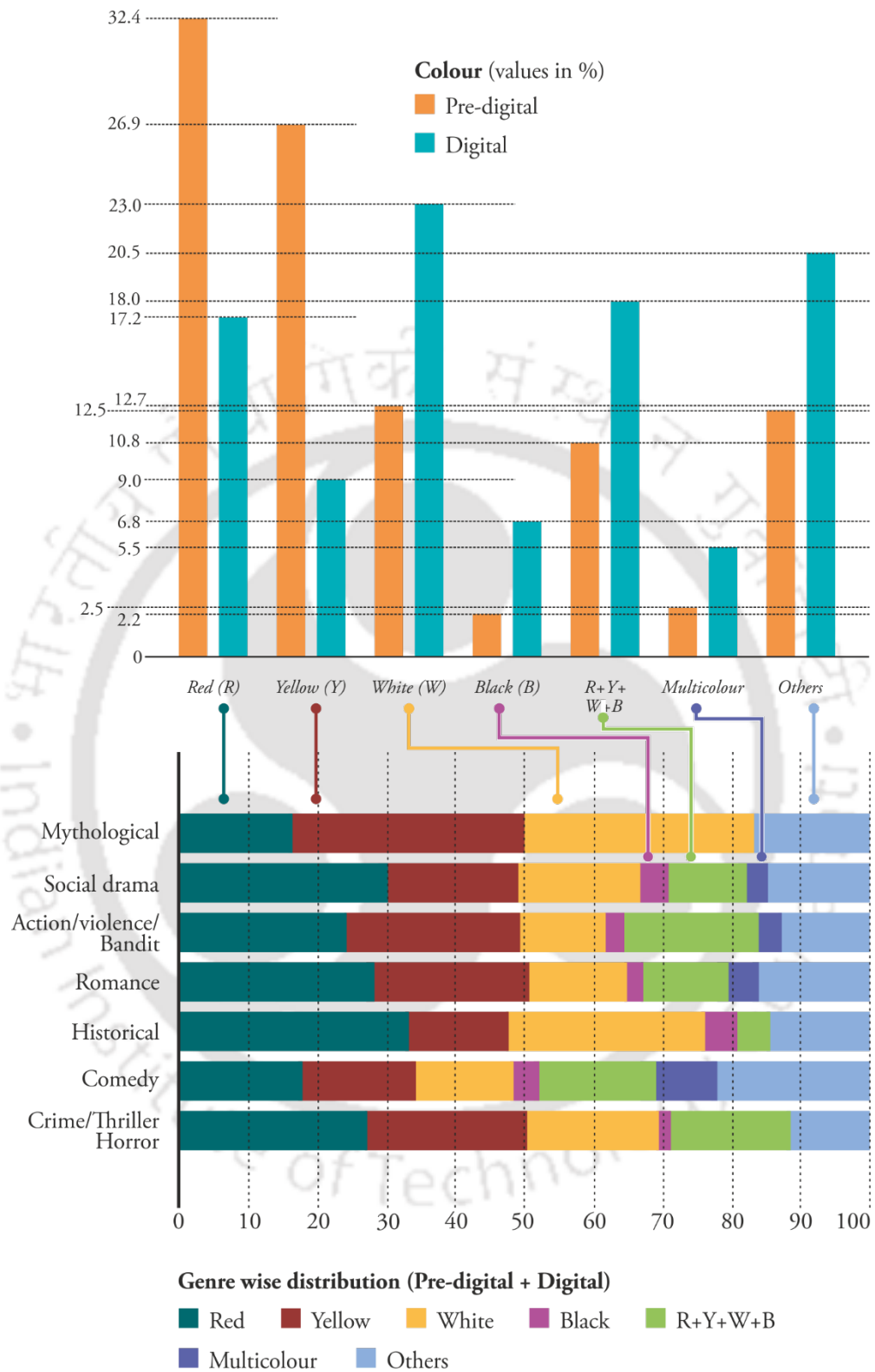


Figure 4.19: Appearance of colour and its genre wise distribution

4.3.16 External elements

External elements have been used along with the typeface to create effective connotative and denotative meaning along with creating a lasting impact (see section 3.2.1). Decoration in the form of outline, shadow, outer and inner flourish is an extra embellishment done to the title design.

It is observed that type and image combination has been equally explored in both periods (Figure 4.20). Outline has been extensively used during the pre-digital era in 66.6% of the titles. Outline and shadow together cover 75.3%. The comparison shows that the uses of outline have decreased significantly by 46.1% in digital era. The dramatic decline in the use of outline may be because of two reasons. One is the change in the poster making technique i.e. shifting from hand lettering to computer technology. When it was hand lettering, in many cases titles got designed separately and later it was pasted in the final poster (Atmanand, 2015). This cut-paste technique requires outline or hand touchup to make it appear as an integrated part of the poster and at the same time differentiate it from the rich colour background. The second is the change in the viewing platform (see section 3.2.3). Change in the viewing platform reduces the distance between viewers and the poster. Because of this title design in the posters doesn't require so much contrast which was earlier achieved through outline. Similarly, there is a significant change in use of shadow which has increased considerably in digital period. This can be seen as replacement of outline as well as 3D letterforms while keeping the similar visual effect. Inner and outer flourish, which is also a kind of outline, can be observed in both periods. Flourish is quite common in hand-painted style. Similar to other decorative elements, it is used to enhance the impact of titles and make it stand out against the rich visual background.

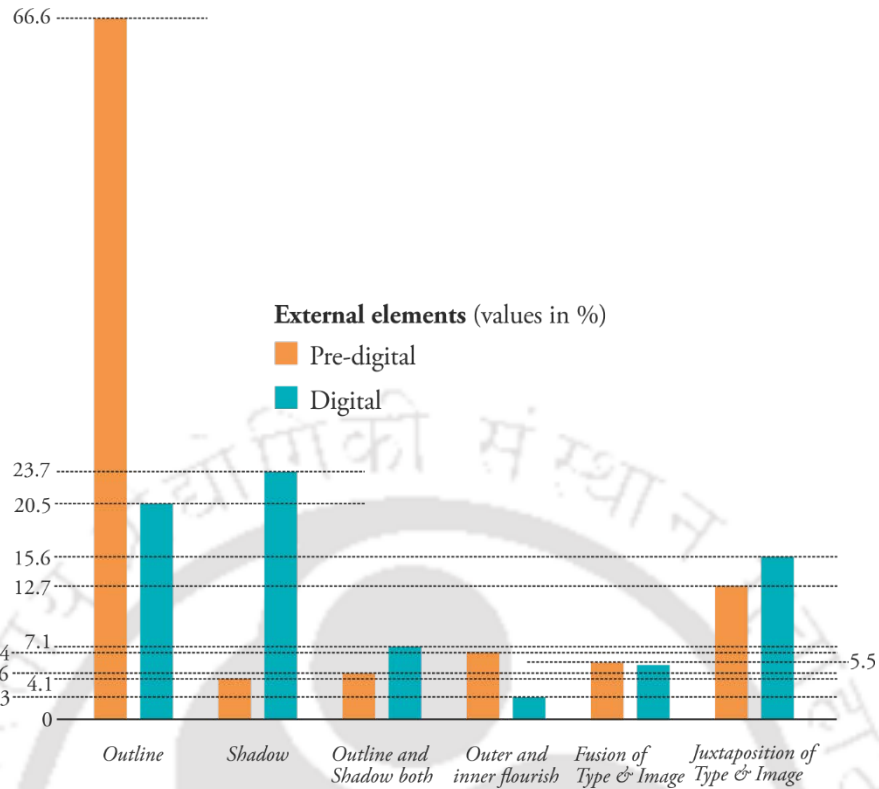


Figure 4.20: Appearance of external elements

4.4 Findings

Content analysis reveals trends in the key characteristic features in terms of their appearance across timeline. For example, titles in flat colour without any decorative treatments were more popular up to 1940s. Use of texture and decoration became more apparent from 1950s onwards. 3D lettering in perspective is more evident from 1970s to mid-1990s. Hindustani language, Latin script, bottom position, rectangular shape, horizontal direction, medium size, sans-serifs, uppercase, bold letter weight, flat rectangular stroke, upright type style, 2D letterforms without texture are commonly used features in both periods. Trends are also observed with respect to two timelines i.e. pre-digital and digital. Big size, serifs, tight letters pacing, 3D letters, red and yellow colours are majorly used in pre-digital period. Uses of grunge/broken strokes, italics, normal letter spacing, visual texture, red and white colours are more common in digital period.

It is found that the key features associated with the title design can be grouped in two major categories; 1) features dependent on timeline and 2) features independent on timeline. The first group includes dimension, visual texture, letter spacing, weight, strokes, external elements, and colour. The independent group includes language, script, size, direction, perspective, shape, style, face, position and letter case. Content analysis reveals that the dependent features show significant changes during the transition from pre-digital to digital period by getting influence from the technology. Three features from independent group i.e. language, script and size also show significant changes however, the variation is majorly due to change in social structure, literacy rate and movie themes. The common influencing factor across all features is the movie theme. The experimentation in letterform is more apparent during the pre-digital era when letters were designed manually. Findings from the chapter suggest that technology used for making movie posters have significant role in determining the overall look of the title design. Display context (mediums and platform) have also played a significant role in determining the size, visual texture, colour and use of external elements. Table 4.4 summarises the findings from content analysis and major influencing factors.

APPEARANCE OF THE TITLE IN MOVIE POSTER

Variables	Values	Appearance (%)		% Change	Major influencing Factors
		Pre-digital	Digital		
Position	Top	24.2	25.3	+1.1	* <i>Technology independent</i> 1. Visual composition 2. Availability of space 3. Priority assigned to the title with compare to other design elements/visual hierarchy
	Middle	7.4	10.1	+2.7	
	Bottom	68.4	64.6	-3.8	
Shape	Rectangular	83.2	90.9	+7.7	* <i>Technology independent</i> 1. Conventional practice 2. Movie theme
	Curved	10.3	4.9	-5.4	
	Cinemascope	3.6	2.6	-1.0	
	Others	2.9	1.6	-1.3	
Direction	Horizontal	83.7	86.4	+2.7	* <i>Technology independent</i> 1. Conventional practice 2. Movie theme
	Vertical	0.2	0.3	+0.1	
	Diagonal	6.5	8.8	+2.3	
	Curvilinear	9.6	4.5	-5.1	

Size	Big	22.3	3.9	-18.4	* <i>Technology independent</i> 1. Movie theme 2. Visual hierarchy 3. Display context
	Medium	74.4	92.9	+18.5	
	small	3.3	3.2	-0.1	

LETTERFORM

Face	Serifs	44.4	34.7	-9.7	* <i>Technology independent</i> 1. Typographical development 2. Movie theme
	Sans-serifs	51.8	56.2	+4.4	
	Script	1.5	5.2	+3.7	
	Combination	2.3	3.9	+1.6	
Case	Uppercase	69.2	64.7	-4.5	* <i>Technology independent</i> 1. Legibility & readability 2. Movie theme
	Lowercase	2.8	6.5	+3.7	
	Title case	18.4	21.9	+3.5	
	Combination	9.6	6.9	-2.7	
Weight	Bold	99.1	90.9	-8.2	* <i>Technology dependent</i> 1. Poster making technique 2. Movie theme
	Medium	0.9	6.5	+5.6	
	Light	0.0	1.0	+1.0	
	Combination	0.0	1.6	+1.6	
Stroke	Flat	65.9	49	-16.9	* <i>Technology dependent</i> 1. Poster making technique 2. Movie theme
	Rectangular				
	Sharp	9.8	11.4	+1.6	
	Rounded	8.9	12.7	+3.7	
	Grunge	8.6	22.1	+13.5	
Style	Upright	83.4	74.4	-9	* <i>Technology independent</i> 1. Movie theme
	Italics/Oblique	8.2	18.2	+10	
	Combination	8.4	7.4	-1	
Spacing	Normal	28	56.5	+32.5	* <i>Technology dependent</i> 1. Visibility 2. Visual look/aesthetics 3. Move theme
	Tight	67.4	37.6	+29.8	
	Overlapping	4.6	3.6	+1	
	Loose	00	2.3	+2.3	
Dimension	2D	63.5	84.1	+20.6	* <i>Technology dependent</i> 1. Movie theme
	3D	36.5	15.9	-20.6	
Perspective	Present	15.3	9.4	-5.9	* <i>Technology independent</i> 1. Movie theme 2. Visual preference
Texture	Present	18.4	44.8	+26.4	* <i>Technology dependent</i> 1. Display context 2. Movie theme
Colour	Red	32.4	17.2	-15.2	* <i>Technology dependent</i> 1. Display context 2. Movie theme 3. "Colour context"
	Yellow	26.9	9.0	-17.9	
	White	12.7	23.0	+10.3	
	Black	2.2	6.8	+4.6	
	R+Y+W+B	10.8	18.0	+7.2	
	Multicolour	2.5	5.5	+3.0	
	Others	12.5	20.5	+8.0	

EXTERNAL ELEMENTS

External elements and decoration	Outline	66.6	20.5	-46.1	* <i>Technology dependent</i> 1. Poster making technique 2. Display medium 3. Display platform 4. Movie theme
	Shadow	4.1	23.7	+19.6	
	Outline and shadow both	4.6	7.1	+2.5	
	Outer & inner flourish	6.4	2.3	-4.1	
	Fusion of type & image	5.5	5.2	-0.3	
	Juxtaposition of type & image	12.7	15.6	+2.9	

LANGUAGE

	English	6.4	30.8	+24.4	* <i>Technology independent</i> 1. Socio-cultural changes 2. Literacy
	Hindustani (Hindi & Urdu)	92.7	65.8	-26.9	
	Combination	0.9	3.4	+2.5	

SCRIPT

	Single	30.9	83.4	+52.5	* <i>Technology independent</i> 1. Socio-cultural changes 2. Education
	Bilingual	38.6	14.3	-24.3	
	Trilingual	29.8	1.6	-28.2	
	Others	0.7	0.7	0.00	

Table 4.4: Different features and major influencing factors

Semantic analysis in chapter three has revealed the genre specific nature of the key characteristic features used in the title design. Content analysis affirms the same through statistical data where some features show strong association with different popular genres in Bollywood cinema. Table 4.5 grouped different characteristic features based on their orientation towards popular genres in Bollywood cinema.

Movie genre	Characteristic features
Mythological	Serif faces and decorative stroke
Social drama	Horizontal direction, rectangular shape, medium weight and size, flat rectangular stroke, upright posture and texture
Action/Violence/ Bandit	Bottom positioning, rectangular and cinemascope shape, big size, bold, uppercase, grunge stroke, italic posture, tight spacing, three-dimensional with perspective, and texture
Love/Romance	Bottom positioning, curvilinear orientation, sentence case, decorative and rounded stroke, red colour and use of flower and heart shape symbols
Historical	Big size, serifs, decorative and grunge letter stroke and presence of texture
Comedy	Curved and circular shape, mixed and sentence case, rounded stroke, mixed posture, overlapping letters spacing, multicolour, combination of image & text
Crime/Thriller/ Horror	Big size, uppercase, broken/grunge stroke, tight spacing, perspective, full of texture especially blood, red colour, shadow & blur effect and combination of image and text
Common features irrespective of movie genres	Bottom positioning, rectangular shape, horizontal orientation, medium size, sans-serifs, uppercase, bold in weight, flat rectangular letter strokes, regular upright posture, normal and tight letter spacing, 2D letters without perspective and texture.

Table 4.5: List of characteristic features associated with specific movie genre

This way this chapter fulfils the last three objectives and answered the related questions formulated in this thesis (Table 4.6).

Objectives	Research questions	Results
3. To determine the trends in the key characteristic features.	What are the trends in the key characteristic features associated with the title design in Bollywood posters?	Trends can be noticed in characteristic features based on their appearance across period.

<p>4. To determine the influence of technology on the development of the title design.</p>	<p>What is the role of technology in the development of the title design?</p>	<p>It is observed that technology has significant influence on the visual features of the title design.</p>
<p>5. To find out features related to the specific genres such as mythological, action, social drama, romance, crime/ violence and comedy.</p>	<p>Are there any genre-specific features?</p>	<p>It is found that some features show strong orientation towards popular genres in Bollywood cinema.</p>

Table 4.6: Last three objectives, research questions and results



5 Summary & Conclusion

India is a country with diverse culture and visual language. Visual culture includes street graphics, folk art, local art and craft, theatre art, cinema and much more.

Cinema art, one of the significant parts of this diverse visual culture brought a tremendous change in other visual sectors. Developed alongside the western cinema, Indian cinema comprises of movies produced in more than fifty Indian languages. Industries that have contributed towards major development in Indian cinema are Bengali, Tamil, Telugu, Malayalam, Kannada and Hindi (Bollywood). Bollywood is one of the most popular, diverse and successful cinema industry based in Mumbai, a commercial, fashion and entertainment capital of India (Ahmed S. A., 1992; Matusitz & Payano, 2012). Movies produced by this centre are of hybrid in nature and mostly in the Hindi language (Devraj & Bouman, 2010). Bollywood has evolved from the influence of social and political changes in the country. Whether it was freedom movement, partition, war, caste system, social discrimination or the youth culture, all had played a role in shaping the industry. The reasons behind the selection of Bollywood cinema industry for the study were;

1. Dominance and popularity of the industry,
2. Its Pan-Indian culture i.e. the movie produced from this industry is distributed all across the country irrespective of social-class and language, and
3. This is the only industry in India which is consumed by the Indian diaspora since its beginning.

Movie publicity is a part of a visual culture in Bollywood which shows profound influence on other sectors such as fashion industry and street graphics. Across timeline, different mediums and materials were used for the movie publicity. These mediums/materials can be placed into two major categories-

1. **Non-digital:** It includes public announcements, magazine and newspaper advertisements, movie posters, banners, billboards, lobby cards, show cards, song synopsis booklets and movie merchandise.
2. **Digital:** It includes radio, television, CDs/DVDs, mobile phone, internet, digital and motion posters.

Movie poster has travelled a long journey since the inception of Bollywood cinema. It is used as a key material to lure viewers into the theatre. It is a single static image around which entire campaign of movie publicity is defined. Other publicity materials such as banners, hoardings, show cards and lobby cards are just imitation of a movie poster, making poster art as a prime source of inspiration. It is also the only publicity material which is extensively used in both non-digital and digital platform. Its role is consistent since the beginning and still acts as the main source of movie publicity in Bollywood.

Researchers have perceived movie posters in many ways such as 'cultural icon', a 'semiotic moment' and a 'commodity' (Mazumdar, 2003), a 'mass media' (Haggard, 1988), an 'object of art' (Pinto & Sippy, 2008) and a 'visual artifact' (Devraj & Bouman, 2010). At present these are few literatures which gives an overview of movie poster art in Bollywood cinema. Studies suggest that poster art in Bollywood has gone through transformation with the influence from socio-culture and technology especially with the developments in the poster making technique and printing technology. The syntax of a poster shows that it is the composition of textual and non-textual elements. The textual elements include movie title, credit block, movie star's names, song lyrics and taglines, whereas the non-textual elements comprise of movie star's photographs, studio logo, scenes from the movie and many other iconic and symbolic graphical elements. The available literature is mainly focused on understanding the development of the non-textual content especially the movie star's images and colour. However, it could be observed that researchers have acknowledged the importance of title design. It is suggested that title is an integral part of a movie poster. It acts as a logotype for the movie (Bell J. , 2002) and plays an important role

in terms of communicating the movie's theme. But unfortunately, there is hardly any literature available on it. The reason perhaps could be star-driven poster design approach. The popularity and visual preference towards the movie stars make them the main reference point in poster art and primary element of a poster design. The lacuna in the literature suggests that there is a need for a comprehensive study to understand the development of title design, its characteristic features and their role in the movie poster. Therefore, with an aim to understand the development of movie titles in Bollywood posters, the following five objectives were proposed;

1. To understand the development and role of movie titles in Bollywood movie posters.
2. To identify the key characteristic features in Bollywood movie titles.
3. To determine the trends in the key characteristic features.
4. To determine the influence of technology on the development of the title design.
5. To find out features related to the specific genres such as mythological, action, social drama, romance, crime/violence and comedy.

To fulfill the proposed objectives, following research questions has been raised;

1. How has the title design evolved in Bollywood movie posters across the timeline?
2. What are the key characteristic features associated with the title in Bollywood movie posters?
3. What are the trends in the key characteristic features associated with the title design in Bollywood posters?
4. Has technology played a role in the development of the title design?
5. Are there any genre-specific features?

The first two research questions are about understanding the development in the title design and finding the key characteristic features associated with it. The other three research questions are more focused on finding the trends in design features, their

genre-specific orientation if any and the role of technology. Answering these research questions may lead to the understanding of lettering/typography in terms of communicating movie theme and genre.

Methodology

For the study movie posters from different sources such as books, National Film Archive of India, Osianama (a digital online archive of movie memorabilia), poster collectors, and poster shops in Chor Bazar (Mumbai) were collected.

Gillian Rose (2012) framework '*the sites, modalities and methods for interpreting visual materials*' has been adopted for the analysis (Rose, 2012). This framework is based on thinking about the visual materials in terms of three sites: the *production* site, the *image* site and the *audiencing* site. Rose has listed different research methods applicable to these sites. The study follows both qualitative and quantitative research technique to address the proposed research questions.

To answer the first two questions, a semiotic approach has been used. Using semiotics, the analysis is divided into three parts- syntactic, semantics and pragmatics. The syntactic approach is used to understand the formal structure of the title design and the structural relationship amongst the different elements of the title. Semantics has been utilized to understand the meaning-making nature of different elements whereas; pragmatics gives an understanding of the role of context in the title design development. Wijnholds (1997) 'aspects of typography' and Rob Carter (1997) 'typeface morphology' has been used as a guideline to find different characteristic features in the title design. The findings from the analysis are further supported by a semi-structured expert's interviews. These subject experts include researchers, poster artist, movie journalists, and creative heads of leading publicity design studios in Bollywood cinema industry.

To answer the last three questions, a content analysis method has been used. It is not possible to include all the available titles for the analysis because Bollywood produces hundreds of movies every year and considering the timeline (from 1940 to 2014), the

number is huge. Therefore, to restrict the sample size, only popular movies are selected through a coding method specially designed for this study. This coding has been done based on fourteen parameters which define movie popularity. These fourteen parameters can be grouped into four major categories;

1. Award-winning movies,
2. Highest grossing movies,
3. Highest rated movies, and
4. Critically acclaimed milestone movies in Bollywood cinema.

Coding system has resulted in 891 available poster samples. Literature review and experts interview suggest that major changes in the poster design had happened during the transition from handmade technique to the digital. It is believed that, movie *Dilwale Dulhania Le Jayenge* (1995) used one of the first digitally designed movie poster (Devraj & Bouman, *The Art of Bollywood*, 2010). Therefore, the samples are further divided into two groups; 1) pre-digital (1940-1994) which contains 583 movie titles and digital (1995-2014) which contains 308 movie titles. After sampling, all the features along with their associated values were further defined with examples to remove any ambiguity at the time of coding/frequency count. To predict the trend and changes, frequency related to each value has been counted for both pre-digital and digital timelines. The result obtained is represented in the form of a radial chart especially developed for this study. The difference between the two timelines is analyzed and argued based on the literature and experts' opinions.

Analysis and observations

Findings from the thesis highlight the potential of a movie titles in terms of providing identity and communicating movie themes. It is observed that poster artist/designers have put a lot of efforts to make titles monumental and persuasive. Title design works together in harmony with other design elements in poster layout while creating intended meaning. A systematic enquiry provided an understanding of every details involved in the title design which is never noticed when a movie poster is seen. It is

observed that, title has an important role in communicating the movie theme. In Bollywood, it has evolved in influence by culture, visual trends and technological advancement. Major social events which have influenced the title design are nationalism, religion, freedom movements, war, classism, terrorism, communal riots and political events. Variations in the title design can be noticed both at the level of whole title and individual letterform. These variations are mainly influenced by the movie theme and technology. Pragmatic analysis reveals that other factors such as 'display context' which includes display position and medium of display, poster making techniques have also influenced the visual characteristic of title design.

Syntactic analysis resulted into finding of all characteristic features associated with the title design of Bollywood movies. These features are majorly related with three sites; 1) appearance of the title in poster layout, 2) attributes associate with letterform, and 3) use of external elements. External elements have played a significant role in communication of movie gist directly to the audiences. Combination of image and text reveals that it can be used as an effective tool to communicate with illiterate people. Quantitative content analysis shows that features associated with the title design can be grouped into two major categories based on their dependency on timeline. Features which are dependent on timeline are dimension, visual texture, letter spacing, weight, strokes, external elements, and colour, and show significant influence of technological advancement. Features independent on timeline are language, script, size, direction, perspective, shape, style, face, position and letter case. Variations in these features are mainly due to change in social structure, literacy rate and movie themes. Based on their use, some features also show trends across the period. For example, titles in 2D letters in flat colours were more popular during early period. Texture becomes evident around 1950s and its use is more significant in digital period. Titles in 3D letters with perspective and cinemascope style became popular in 1970s mostly in action and crime movies. Trends are also observed specific to two timelines i.e. pre-digital and digital. For example, serifs letterface in big size and tight spacing are majorly used in pre-digital period. Uses of sans-serifs in medium size with normal letters pacing and visual texture are more common in digital period.

Content analysis also reveals the features related to specific genres. For example, big 3D lettering is more common in action genre. Decorative and ornamented letters are more appropriate for mythological and romantic genre. Overlapping letters with mixed type style and letterface suggest the comedy theme. Grunge and broken texture are more suitable for action, crime, horror and thriller movies. Refer Table 4.5 for the full list of characteristic features associated with the popular genres in Bollywood.

Role of technology

Results suggest influence of many factors such as societal, poster making techniques, and individual styles (especially during hand painting) in the development of title design. However, technological developments such as use of computer/digital technology and change in the mediums of movie publicity brought a significant change/shift in the visual look of the title design.

From the last decade of 20th century and especially 21st century, technological advancement brought revolution in film publicity in India with the introduction of personal computer and digital printing technology in this field. It has changed the way movies get publicized. There was a dramatic shift from mechanical machine to compact computers. Computer software provided easy and fast manipulation of extensive set standard typefaces available freely. Even the readily available font design software permits to create a typeface with desired attributes easily. It had also helped in creating lots of variations in the very short span of time. Technology also had a huge impact on the non-digital publicity materials especially printed film posters by bringing them on a digital platform. Digital medium reduces the viewing distance and hence remove the major concern of title legibility from the far. This provided an opportunity to break from the old traditional practices of title design which is creating a title in big letters with high contrast between title and background and use of highly visible colours like yellow and red. Due to this, designers get the freedom to use any colour combinations even with less contrast with smaller point size typeface or letters. Now the trend is towards the functional employment of type, rather than its use based upon tradition. Titles are getting designed with individual treatments

opposite to the old practice, where most of the time poster design of the popular movies set the future trends in the field such as title design of *Guide* (1965) and *Sholay* (1975). Computer graphics has provided a lot of opportunity in terms of 3D rendering, chisel effect, emboss and glossy effect. Mumbai based publicity designer Rahul Nanda says, because of the availability of advanced technology and computer graphics, designing 3D letters became much easier. In the current time, there is a culture of sometimes they outsourced 3D rendered title design to suit the theme of the movie depending upon the requirements. This suggests that, now designing a poster is not a single man job where most of the things are done by the artist. Now it involves experts from different fields such as creative directors, photographers, graphic designers, lettering artist/type designers, 3D rendering experts etc. Rajeev Chudasama (Co-founder and creative director of Marching Ants Advertising Pvt. Ltd.) also confirms the same practice.

Digital technology resulted in the gradual replacement of handmade movie posters. Handmade posters had a unique visual language and colour which cannot be found in the digital posters. Along with the commercial orientation, it was a form of art which can only be achieved by hand painting technique. That is why most of the old vintage posters are now a collectable item and sell in lakhs and crores. Though this study does not cover the effect of digital technology on the poster artist belonging to the handmade timeline, it feels like it would be an injustice to not discuss the adverse effect created by the digital technology. One can refer the movie titled '*In Search of Fading Canvas* (1915) to understand the situation through the interviews of major poster artist. The shift from the handmade technique to digital had a tremendous effect on the livelihood of the poster/banner artist. They were forced to either change with time or quit the profession. Most of them preferred the latter option. Many of them shifted into the profession of painting, calendar art and signboard design. This brought influence from poster art to street graphics especially signboard design (refer **Appendix – L** for more details) Those who are once highly paid and celebrated figure in the movie industry now forced to live in isolation without any earning.

5.1 Conclusion

Literature review gave us an understanding of Bollywood cinema and the publicity materials used for the movie promotion. It reveals that movie posters are one of the most significant artifacts for the movie publicity in Bollywood cinema. The major design elements of a movie poster include images of protagonists, movie scene, movie title and credit block. Unavailability of literature related to the title design made us focus on title design for this study. To start the enquiry, five objectives and related research questions were raised. The research questions were intended to,

1. Understand the development and role of movie titles,
2. Identify the characteristic features of title design,
3. Find the trends in the characteristic feature (if any),
4. Determine the influence of technology, and
5. Find the features related to specific movie genres.

Study uses both qualitative and quantitative methods by adopting Gillian Rose framework '*the sites, modalities and methods for interpreting visual materials*'. Using semiotic approach and content analysis, study addresses all the research questions and realized all the objectives proposed in the beginning of this research work.

Table 5.1 summarises major results from this thesis related with each objective and research question.

1. **Objective:**

To understand the evolutionary pattern and role of movie titles in the Bollywood movie posters.

Research question:

How has the title design evolved in Bollywood movie posters across the timeline?

Results:

- Title acts as a logotype for the movie and plays an important role in the communication of movie theme.
-

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- Title has evolved by the influence of culture, visual trends, and technological advancement. Major social events such as nationalism, religion, freedom movements, war, communal riots, classism, terrorism and political events have influenced movie theme as well as movie titles.
 - Variation in the title design has several semantic and pragmatic influences. Semantic influences have their roles at two levels; the whole title and individual letterform. At the level of the entire title, it has reinforced the meaning-making and visual look of the titles by variations in terms of positioning, shape, orientation and size.
 - At the level of individual letterform, variations are in terms of typeface, case, weight, stroke, posture, spacing, dimension, texture and colour.
 - Pragmatic influences which have resulted into variation in title designs can be seen in terms of role played by social events, display position, medium of display and poster making techniques. Advancement in poster making technique from handmade to cut-paste to digital has its effect on the title's visual characteristics. Its influence can be noticed in terms of variation in letterform weight, stroke, spacing, dimension, texture, colour and use of external elements.
-

2. Objective:

To identify the characteristic features in Bollywood movie titles.

Research question:

What are the key characteristic features associated with the titles in Bollywood movie posters?

Results:

- Titles possess different characteristic features which can be placed into three major categories; 1) based on the title appearance, 2) letterform and 3) use of external elements.
 - These features are mostly used based on the meaning of the titles, movie themes and visual preference to make titles more effective and persuasive.
 - Features such as rich detailing, use of decoration/ornamentation (especially in
-

titles in Devanagari script), bright colour, and curvilinear orientation are unique in Bollywood titles.

- The use of 'Shirorekha' in Latin script and replacement of 'tittle' on the letter 'i' majorly with 'Bindi' or 'flower' reflects Indian influence.
- External elements, especially combination of image and text have been used effectively for creating direct meaning and making title more persuasive. Outline and shadow, majorly used in hand painted posters for creating a contrast between title and background.

3. Objective:

To determine the trends in Bollywood movie titles.

Research question:

What are the trends in design features associated with the title design in Bollywood posters?

Results:

- Quantitative content analysis reveals trends in the key characteristic features in terms of their appearance across the timeline.
 - Title design in Bollywood started with flat 2D letterform without any texture and decoration and mostly in red and yellow colours. Around 1950s, artist started using texture, decoration, and perspective along with vignette/gradient effect. By the 1970s, 3D letterform with perspective and CinemaScope style became more popular and it continued till the mid-1990s. From the 2000s onwards, one can notice individual treatment to each title in terms of letterform structure, decoration and use of external elements.
 - Hindustani language, Latin script, bottom position, rectangular shape, horizontal direction, medium size, sans-serifs, uppercase, bold letter weight, flat rectangular stroke, upright type style, 2D letterforms without texture are commonly used features in both periods.
 - The trends are also observed specific to the two timelines i.e. pre-digital and digital. Big size, serifs, tight letters pacing, 3D letters, outlines, red and yellow
-

colours are majorly used in pre-digital period. Uses of grunge/broken strokes, italics, normal letter spacing, visual texture, shadow, red and white colours are more common in digital period.

4. Objective:

To determine the influence of technology on the development of the title design.

Research question:

Has technology played a role in the evolution of the title design?

Results:

- Findings suggest that technology used for making movie posters have significant role in determining the overall look of the title design.
- Content analysis reveals a significant change in the uses of key characteristic features. These features can be grouped into two major categories based on their dependency on the timeline.
- Features which are dependent on timeline are dimension, visual texture, letter spacing, weight, strokes, external elements, and colour. These features show significant variations during the transition from pre-digital to digital period by getting influence from the technology.
- Technology has resulted in the development of new visual features in the title design. These features are; geometrical shape with sharp corners, glossy and sleek designs, abundant use of texture and white colour.

5. Objective:

To find out design features related to the specific genres such as mythological, action, social drama, romance, crime/violence and comedy.

Research question:

Are there any genre-specific design features?

Results:

- Bottom positioning, rectangular shape, horizontal orientation, medium size, sans-serif, uppercase, bold in weight, flat rectangular letter strokes, regular
-

upright posture, normal and tight letter spacing, 2D letters without perspective and texture are common features irrespective to movie genres.

- However, some design features show commonality in their use based on the genre of the movies. Some of them are;
 1. Big and bold 3D lettering for the action genre.
 2. Overlapping letters with rounded strokes, mixed style and mixed letterface for comedy genre.
 3. Decorative and ornamented letters for the mythological and romantic genre.

(Refer Table 4.5 for the detail categorization)

Table 5.1: Objectives, research questions and results

5.2 Major contribution of the study

- The study has built a body of literature related to title design and provides an overview of the title design history of Bollywood movie posters.
- The study has proposed a collection of different characteristic features of Bollywood titles that can help designers and media professionals to do persuasive lettering/typography.
- The study has underlined the trend in the characteristic features. It has highlighted the characteristic features from handmade, cut-paste and digital techniques used for the poster making. The understanding will help to know the role of poster making techniques and technology in the development of title design.
- The use of external elements is a unique feature which has been significantly seen across the timeline. Understanding these features will help in the explorations of logo design, display typefaces and book titles specifically related to children.
- The study suggests genre-specific design features that may be utilized by designers and media professionals to choose appropriate design features to

deliver a context-specific message on the basis of concrete knowledge rather than intuition, influence or serendipity.

- The unique coding system used for sample selection can be utilised in other fields of study to analyse data.

5.3 Limitations of this study

We have adopted an exhaustive approach in this study; however, there are few limitations;

- The unavailability of poster artists who have dominated the major timeline (pre-digital era) in Bollywood poster art was a major limitation of the research. Most of them are not alive. A direct conversation regarding the title design must have helped to draw more valuable insights related to its practice and evolution.
- The second challenge was the finding of posters. Finding posters of early movies specifically produced before 1940 was very difficult. Therefore we have set the timeline from the 1940s onwards. The insights drawn would be more comprehensive if all the posters produced since the beginning can be included.
- Another limitation was the fourteen parameters selected for the colour coding. These parameters have started from different timelines. Therefore it was not possible to use it uniformly across the timeline for the coding.
- Characteristic title design features synthesised in this study is mainly based on the Indian cultural context specific to Bollywood culture, it may or may not be applicable in other cultural contexts including the regional cinema posters.
- Another important limitation of the research was the unavailability of resources on the title design specifically in Bollywood cinema.

5.4 Possibilities for future research

The study has an ample scope for expansion. It opens up many research possibilities that can be taken up for the future research.

- This study can be extended to other regional cinema industry to see similar developments in those industries. It is likely Bollywood with a Pan-Indian culture must have influenced those industries in terms of visual culture.
- A comparative study in publicity design across major dominating cinema industries in the world may lead to the synthesis of universal design features which can be utilized irrespective of the cultural context.
- There are many posters which have used non-Latin script in prominence. A separate study can be conducted based on the development of non-Latin script and their characteristic features in Bollywood cinema posters.
- A digital repository of letters having different characteristic features can be created based on the timeline and genres.

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7 Appendix - A

Bengali cinema

Bengali cinema refers to the Bengali language movie industry based in the Tollygunge, Kolkata. Also known by the name Tollywood, the history of movie production in West Bengal goes back to 1919. *Billwamangal* (1919) under the banner of Mother Theater was the first Bengali movie. It came just six years after the first Hindi movie *Raja Harishchandra* (1913). In the early times, Bengali cinema was one of the dominating cinema industries in India. It is credited for many technological and aesthetic contributions to the Indian cinema. *Chandidas* (1934), produced by New Theatre turned out to be the milestone movie in setting the quality in mainstream cinema which inspired other movie centres. One of its trademarks was the use of 'background music' to intensify the dramatic narration which was unique and first of its kind in Indian cinema. Another landmark movie was New Theatre's production *Devdas* (1935). *Devdas* gave a depth of emotions to Indian cinema and helped in bringing the movies closer to life and literature. One of the leading movie makers P. C. Barua has a great role in transforming Bengali cinema. He is credited for introducing many new techniques like 'telepathy shot' in *Devdas* and 'flashback' in *Ruplekha* for the first time. Nitin Bose, a master technician, is another name who is famous for creative imagery and new techniques. He is known for using 'playback system' or playback singing for the first time in Indian movies in *Bhagya Chakra* (1935). This movie had a long impact on Indian cinema and brought radical change in the cinema history (Gope, 1985). Bimal Roy brought realism to the cinema through his movie *Udayar Pathy* (1944). The renowned movie maker, Satyajit Ray's first directional movie *Pather Panchali* (1955) won an award at Cannes Movie Festival in 1956 under 'best human document' category. This resulted into the recognitions of Indian movies on international platform. Satyajit Ray was a multi-talented and versatile movie maker. He prefers to do or monitor every aspect of the movie, from story to the marketing. He had also done the publicity design for most of his movies.

He was a master in sketching and lettering (Figure 7.1). His successes and influence brought neo-realism movement in movie making in West Bengal. The time period from the 1950s to 1970s is considered as a golden era in Bengali cinema. Most of the movies during this period were related to social issues like discrimination against women, and caste system in Indian society. The 1980s marked a decline in the Bengali cinema industry (ibid.).



Figure 7.1: Illustrations by Satyajit Ray

Telugu cinema

It is a Telugu language movie industry which came into existence in 1936 with the construction of first Telugu movie studio named Durga Cinetone at Rajahmundry, Andhra Pradesh (Srihari, 1985). This industry is the second largest movie production centres in India after Bollywood with respect to the number of movies produced each year. In some years, the number of movies produced from this industry has overshadowed the other cinema industry including Bollywood (Thoraval, 2000). In the beginning, Telugu movies were produced from Kolkata and Kolhapur centre, which had direct influence from Bengali and Marathi culture. Mrinal Sen and Gautam Ghose are the two renowned Bengali directors who were associated with this industry. Even most of the technicians involved were from both centres. Like others

movie centres in India, Telugu movies are highly inspired from stage plays. Similar to the Bengali cinema, most of the early movies are from the religious and mythological theme. H. M. Reddi set the trends of contemporary movies in Telugu cinema with the production of *Grihalakshmi* in 1937. Following years saw many movies based on a nationalist and social theme. Folklore *Balanagamma* produced in 1942 brought the fantasy theme in Telugu cinema. The 1970s saw action drama oriented movies with the success of N. T. Rama Rao also known as NTR starrer *Adavi Ramudu* (1977). The strong regionalist persona of N. T. Rama Rao in many movies made him one of the most commercially successful actors. From the 1980s onwards most of the movies were in 'Formula'²⁴ category. At present, this industry is majorly appreciated for its enhanced technology, digital composition and special effects (visual and sound). Movies like *Magadheera*, *Eega*, *Aagadu* and *Baahubali*, has emerged as blockbusters and created a bigger platform for the Telugu cinema.

Tamil cinema

The history of Tamil cinema began as early as 1917 and developed along with other cinema industries in India (Guy, 1985). Like Telugu and Bengali, the early Tamil cinema was also based on religious and mythological themes. The studios were based in Madras (now known as Chennai) and most of the early Tamil movies were photographed plays. The 1930s was dominated by mythological, folk-lore, pseudo-historical, and successful stage plays full of singing and dancing. The forties witnessed an interesting phenomenon of an organised studio system. However, singing and dancing were still the dominating factors. Like other cinema industry, movies based on the social theme, national movements, crime and action emerged in the later period. *Chandralekha* (1948) by S. S. Vasan created a historical impact not only in Tamil cinema but also in other cinema industries. The Tamil version of *Chandralekha* was not so successful, which led to its release in Hindi version throughout India with

²⁴ Formula movies also known by 'Masala' movies are characterised by the films full of drama, action, song, dance, romance, comedy, emotions and suspense all together. The capitalist nature of the industries gave rise to these types of movies which have influenced all the cinema industry across the India and dominated the timeline from the 1980s onwards.

few changes. The unexpected huge success of the Hindi version provided an opportunity for Madras movie-maker to establish them on a national platform. Written by C. N. Annadurai, *Velaikkari* (1949) was another movie which became a trendsetter. The incredible successes of this movie gave birth to a new concept in Tamil cinema that is the rise of the script writers as stars of the movies. The popularity of writers led to the distinctive feature of using their names above the title in publicity materials especially the posters. With a strong message of social issues and belief, *Velaikkari* also established the powerful link between Tamil cinema and the politics of the state and affected the political history of Tamil Nadu. Most of the movies from the 1950s onwards were characterised with full of emotions and melodrama. In the recent years, similar to Telugu cinema industry, this industry has grown on many technical grounds like special effects (SFX), visual effects (VFX), soundtrack, cinematography and editing.

Malayalam cinema

It is a Kerala based Malayalam language movie industry. Malayalam is one of the four major Dravidian languages spoken in India. Also known by the name Mollywood, this industry is recognised for bridging the gap between parallel cinema and mainstream cinema. The beginning of Malayalam cinema is marked by a silent movie *Vigathakumaran* by J. C. Daniel in 1928 (Pillay, 1985; Thoraval, 2000). This industry is characterised for variety, freshness and socially relevant movies. Literature and music were an integral part of the Malayalam cinema from the beginning. Most of the significant movies were either based on famous stage plays or adopted from well-known novels. In the beginning, Madras was the base for Malayalam movie production where most of the producer and directors were non-Malayalees. Gradually, this industry grew at a steady pace and became the 4th largest movie production industry in India after Hindi, Tamil and Telugu movie industries (Rajadhyaksha & Willemen, 1998). Regarding the movie themes, this industry had followed a similar path like other cinema industries in India. Starting from mythology based movies to social issues and dramas to the commercial cinema. Movies based on

working class people and their everyday life, sensitive issues in the society become popular from the 1950s onwards.

Kannada cinema

It is a Bangalore based Kannada language movie industry in the state of Karnataka. Though the state was born in 1973, the movie culture exists from the silent period similar to the most places in India. The impact of Tamil and Telugu movie industries was so huge that they overshadowed Kannada cinema industry until the early 1960s. Beginning of the 1960s marked the starting of true Kannada cinema (Thoraval, 2000). The number increases later and by 90s this industry became the fifth largest movie production industry in India (ibid.). The movie themes follow a similar pattern mythological, social drama based on social discrimination and injustice, historical, love affairs, action melodrama, suspense thriller, and crime.



8 Appendix - B

Poster design

Sound and pictures are the forms of man's language of communication since early time. As sound evolved into different languages and written scripts, pictures transformed into different art forms. These art forms have acted as a strong mode of visual communication. The poster is one of them with the basic function of advertising and propaganda creation. Mainly used for public display, poster art is a means for society to have a look at itself (Barnicoat, 1972). It is like visual shorthand which can help to express or convey the ideas simply and directly. Posters role is significant in terms of translating the visual art movement of the twentieth century into a consumer media. Maurice Denis (a painter associated with symbolic movement in France) wrote about posters in 1920:

“The important thing in a poster is to find a silhouette that is expressive, a symbol which, simply by its form and colours, can force its attention on a crowd and dominate the passer-by...” (ibid.)

When we look at the syntax, a poster is a composition of words and images and most of the time it works on visual-verbal synergy concept. The concept is defined as the “cooperative action of words and picture used together to create a meaning that is greater than the individual signification of the parts” (Meggs, Type & Image: The Language of Graphic Design, 1992). This principle is highly utilised when designer or artist wants to create a strong emotional impact to direct viewers towards the pre-decided meaning.

History of poster design

The tradition of advertising through print media goes back to the seventeenth century. There are many types of posters such as propaganda & political posters, travel posters, event posters, educational posters and movie posters. Highly intended

to attract the attention of passer-by, in the beginning, it was used to advertise circus performance, and theatre plays. Invention of woodblock and lithography all together contributed to poster making. Jean-Michel Papillon from France is credited for being the first poster designer (Riches, 2006). He manually engraved rustic designs into woodworks as early as the 1675. The process of lithography was invented in 1798 by Alois Senefelder in Austria (Barnicoat, 1972). It was slow, expensive as well as black and white in nature until 1858 when Jules Cheret produced his first colour lithograph design. He improved the technique by the introduction of “three stone lithography process”. The three stones refer to the three colours- red, yellow and blue. This helped in producing wide spectrum of colours in poster art. Due to this discovery, mixing of colour and texture and achieving vignette effect with image and text become more efficient and simple. The mechanized lithography process opened the door for the production of large number of posters in any size and shape. This facilitated the use of posters as a mass media and transformed big cities into “street art galleries”.

Jules Cheret (1836-1933) and Henri de Toulouse-Lautrec (1864-1901) are two early and most significant names in poster art history. Cheret works show influence from traditional compositions associated with European mural paintings. Whereas, Toulouse-Lautrec work are a reflection of his own experience with the daily life on the streets. Cheret was an important source for the decorative art movement. His poster titled *Les Girard* (1879) is a direct connection in this regard. It depicts fluid restless characters and long pointed elements both in visuals and lettering (Figure 8.1). But, it was Toulouse-Lautrec who established poster as an art form and had a great impact on works of legendary artist Pablo Picasso.

The early poster designs were more oriented towards the naturalism which witnessed a shifting trend to the narrative of descriptive journalism in later period (ibid.). The artist who may have contributed to this shift was Theophile Alexandre Steinlen. Both Toulouse-Lautrec and Steinlen are known for exploring the area of social commentary in visual art. By doing this, they brought social and political aspects into poster art which was followed by other artists of the time. There were many art movements such

as Art Nouveau, Art Deco, Symbolist, and Hippy etc. which has influenced poster art. Flourished between about 1890 and 1910 throughout Europe and United States, Art Nouveau was the most influential movement in art history. This movement gave a decorative and ornamented form to linear patterns. In Germany, it was known as *Jugendstil*. This name was adopted from the Munich magazine *Die Jugend* which featured Art Nouveau designs. *Jugendstil* artistic style can be divided into two phases. One is before 1900, which is characterised by naturalistic floral decoration. These decorations were mainly influenced by English Art Nouveau and Japanese prints. Other is after 1900, also known as abstract phase characterised by curved organic lines in abstract form. Pierre Bonnard, Alphonse Mucha and Van de Velde were amongst the famous artists from this period. Bonnard was gifted with unique and unusual compositional sense and subtle sense of humour. His advertising poster titled *France-Champagne* (1891) was a masterpiece. Alphonse Mucha ' *Papier Job* (1897) (Figure 8.1) is one of the most characteristic examples of Art Nouveau in any medium.



Figure 8.1: *Les Girard* 1879 by Jules Cheret & *Papier Job* 1897 by Alphonse Mucha, source: Barnicoat, 1972

During the same period, James Pryde and William Nicolson, both from England have used a unique technique to create posters. They were also known as 'Beggartstaff Brothers'. In this method, paper cut-outs were used to create a composition by pasting them onto the board (see poster of *Girl on a Sofa*, 1895 in Figure 8.2).

According to James Pryde, this technique was considered as a very amateurish way of working. No lettering was included in the process. They believe that suitable title can be added later. By doing this, they produced original and unorthodox results. At the same time in Berlin, poster artists were much involved in designs having text as an integral part of the composition. Magazine cover design of *Pan* (1895, see Figure 8.2) by Josef Sattler is an excellent example. Highly influenced by Art Nouveau, this poster shows word 'Pan' and year '1895' as filaments of flower, reflecting a great deal of expressive lettering. These kinds of explorations have given striking visual form to the posters and made the artwork more symbolic. It helped to bring back those experiences which are left to the imagination.



Figure 8.2: *Girl on a Sofa* 1895 by Beggarstaff Brothers & *Pan* magazine cover, 1895 by Josef Sattler, source: Barnicoat, 1972

With the elevation of Art Deco, Art Nouveau suffered a decline in the twentieth century and disappeared temporarily from the popular flavour around 1920s. It resulted in more literal and less stylized designs in poster art. Art deco style referred as universal symbol of modernity that encompassed the process of mechanization and industrialization and show the idea of progress. This brings new aesthetic style in graphic art and painting. Simplification of form, straight lines, smooth curve, stylized representation, cubic pattern and repetitive motifs defines this style. Started in West, it was globally spread by the means of mass communication such as films, advertising,

painting and graphic art (Dwyer & Patel, 2002). At the same time Symbolist movement, having its base in France influenced poster design by introducing iconography as a pictorial design. The use of symbols provided individual reality and unity to a design work. The artworks of symbolist artists show different aspects of the same idea within same artwork. This way they have created a different timeline in a single artwork. A similar approach is also evident in movie poster design. One can notice the significant use of icon and symbol as well as depiction of different timeline in a single movie poster.

Hippy is a youth movement which had a profound effect on culture, fashion, arts, music, movies and television in the 1960s. Its base was in United States and United Kingdom. It is known for long robes, flowing beard, drugs and unisex. It was highly influenced by the Art Nouveau and Symbolist design movement. Rich, saturated colour in glaring contrast, ornate lettering, the symmetrical composition in collage form, rubber-like distortion and bizarre iconography characterises the Hippi art. To create their designs, hippies followed old methods from the 1890s but used it in the more exaggerated way. *Young Bloods* (1967) designed by Victor Moscoso and *Flight to Lowland Paradise 2* (1968) by Jan De Haas are key examples of hippy style posters (Figure 8.3). In *Young Blood*, Victor has created a brilliant effect by juxtaposing complementary colours; using typography as decorative elements and making one pattern run into other with the subtle transition. The lettering is deliberately blended into the design to create ambiguity and confusion. Poster for *Flight to lowland Paradise 2* also used bold theme supported by creative lettering.

Significant development happened in the poster art over the years. Frequent use of expressive lettering and typography gave new dimension to the posters during late 20th century. Digital technology brought more sophistication and possibilities of achieving designs which was not possible during early days. Combination of image and text in the poster layout which includes juxtaposition or fusion of image and text become more evident (Figure 8.4).



Figure 8.3: Poster *Young Bloods 1967* by Victor Moscoso, source: Barnicoat, 1972 & *Flight to Lowland Paradise 2* by Jan De Hass, source: Pinterest



Figure 8.4: *Racism*, 1993 by James Victor and *Lou Reed*, 1996 by Stefan Sagmeister, source: Carter, Meggs, Day, Maxa, & Sanders, 2015

9 Appendix - C

Movie posters in west

The early year's movie shows were organised in amusement parks, hotels, and music halls. By 1900s, it started getting popularity across the US and Europe. As a result 'The Nickelodeons'²⁵ came to screen the movies. It also required advertising to give details about the shows and to attract more audiences. Initially, it was done through word of mouth and announcement in public places followed by hand-painted and printed ad. These printed ads carry simple signs with block text featuring title, producer and director names (Campbell, 2012). As the industry developed, there was a need for more colourful and persuasive artwork to publicise the movies. The industry quickly realized that similar to other sectors such as drama theatre, colourful posters can be easily utilized to sell movies. This eventually led to the tradition of poster art in the cinema industries.

The movie posters are a unique artefact which lures viewers into the theatre. From the beginning of cinema, movie posters have been used to publicise and create excitement about the film (JGlad, 2011). It is kind of narrative with lots of action, emotions and more suggestions. It is believed that Jules Cheret has designed the first movie poster for 1890 released short film *Projection Artistique* (Figure 9.1) using lithography technique (Hawes, 2015; Campbell, 2012).

With the evolution of cinema, the design of movie posters changed overtime. One can also notice a change in the visual vocabulary of same movie poster release at different places across the world (Figure 9.2). However, in most cases, posters have featured similar content which includes images, credit blocks, captions and movie title. Along with the movie stars images, title is one element which has significant

²⁵ The nickelodeon was an indoor space used for showing projected motion pictures in early days mainly popular from about 1905 to 1915. These simple makeshift theatres were made by adding chairs to the already existing stores. The first nickelodeon came in Pittsburg on June 19, 1905 (Butsch, 2000). It was a low cast institution mostly accessed by the low income group people.

consideration in movie poster art. It has been used as an identity to the movie and specially treated to make it stand out in the poster layout. As evident in Figure 9.2, all the three posters show different treatment of title and Orson Welles image who plays the lead role in the movie. United States and Argentina posters features Orson Welles name in big bold letters. The Italian version uses creative typography to exaggerate the facial expression and meaning. There are also differences in spatial arrangement and colour used. These variations suggest the influence of artist, local setup and targeted audience on the content and style of a movie poster.

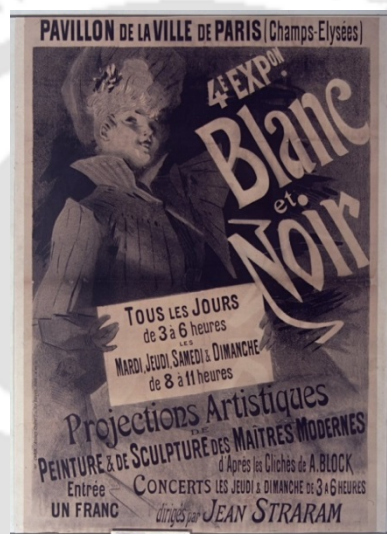


Figure 9.1: *Projections Artistiques* (1890), source: Chisholm Larsson Gallery



United States

Argentina

Italy

Figure 9.2: Three different posters for *Citizen Kane* (1941), source: Sarowitz, 2007

Poster design in Hollywood

Term Hollywood is associated with one of the world-famous entertainment industry in United States of America. This industry had a profound effect on cinema across the world since the early 20th century. It is regarded as the pioneer of all the major development in cinema history along with the movie publicity. Unlike the Indian cinema industry where independent artist have involved in the design of publicity materials, Hollywood had an organised platform since the beginning. National Screen Service (NSS) was one of the dominating organisations who look after the major movie publicity in the United States. Before this, publicity part was mainly handled by the movie studios itself. NSS was formed in 1920 to produce and distribute movie trailers on behalf of movie studios. By 1940s onwards it started signing an exclusive contract with all the major movie studios to produce and distribute posters and other paper advertising materials (Moreno, 2011).

Movie Poster is one of the key media of movie publicity in Hollywood. Vaudeville²⁶ stock posters were the early source of inspirations (theCountofkeys, 2007). Figure 9.3 shows one of the earliest posters used by the Biograph Company to promote their show. The poster is more emphasised on showing the capability of new technology in bringing live things from all across the world on one floor. The content of early posters mainly includes scenes from the movie (JGlad, 2011) and other textual information like stars name, title and credit block.

In 1908, Biograph joined Edison to form the Motion Picture Patents Company (MPPC) to regulate film production and distribution in the United States of America. MPPC had full control over advertising material and do much censoring before the release of any publicity materials. The first slandered movie poster size was set at 27”X41”. However, cheap local posters in different sizes were equally popular. The typical appearance of Hollywood posters is collage style, with a narrative,

²⁶ Vaudeville is a theatrical genre mainly popular in US and Canada from the early 1880s. It is consist of varieties of performance like the magic shows, dance, and music to entertain people. For publicity it uses handmade posters to attract people.

juxtaposing images, mood and genre (Moreno, 2011). These all are achieved through the use of visuals and texts.



Figure 9.3: One of the earliest poster used for motion picture publicity, source: Movie Poster Shop

By 1910s, United States movie industry witnessed an increase in popularity of movie stars. Movie producers realised that they could attract more audience to the theatre by acknowledging the popular stars in their publicity materials. It brought significant change in poster design. The new designs were more focused on popular movie stars. Posters were specially designed using portraits of the movie stars, their names and movie title. *The Golden Thought* (1916), *The Texan* (1920) and *Moonlight and Honeysuckle* (1921) featuring Tom Mix and Mary Miles Minter are classic examples (Figure 9.4). Posters show leading actors name written in big bold letters. In the Tom Mix movie posters, the effect is more exaggerated through the shadow and outline, which makes it more prominent. The persona of the movie stars was so strong that more importance has been given to actor's name than the title of the movie. Along with this, depiction of key scenes from the movie was still popular.

By this time movie theatre came in existence. This resulted in the availability of more space for display. In 1915, MPPC was also dissolved. It eases the design restrictions and provides more freedom to printers to come up with rich poster designs.



Figure 9.4: *The Golden Thought* (1916), source: Timetoast.com, *The Texan* (1920), source: Impawards.com, and *Moonlight and Honeysuckle* (1921), source: Wikipedia

By 1920s, printing technology becomes more advanced. Stone lithography printing technique opened up the possibility of more detailed design works, and posters become an art form. Famous studios come up with their unique artwork styles and hired skilled artists (Campbell, 2012). For example posters from Metro Goldwyn Mayer (MGM) studio were highly polished and in the pastel colours scheme on white background. On the other hand, 20th Century Fox studio uses rich and vibrant colours in their posters. In the same line, Columbia Pictures came up with a new technique known as “fake colour.” In this technique, black and white stills were used to create the poster composition. It was then coloured in rich and vibrant shades to achieve the desired look. The 1927 released *The Jazz Singer* was first talkie in cinema history (Rideout, 2014). Here lettering and visuals have been used to create a playful mood. The poster shows importance given to the star name using big bold lettering in striking red colour.



Figure 9.5: Poster of the first talkie in Hollywood, *The Jazz Singer* (1927), source: Wikipedia

In the 1930s, there was a shift in the imagery of poster art. Designs become more focused on giving preferences to the movie star's faces, over the scenes from the movie. Typography becomes bolder and bigger. It was also the period of Art deco and The Great Depression in United States. Movies were created to entertain people and help them to forget their sufferings. As a means of escape, the Great Depression resulted in bringing more people in cinema theatre (theCountofkeys, 2007). Art Deco brought geometric shapes and blood colour in poster art. The detailed background was eliminated with blank white space in most of the cases. It is believed that 1939 was the best year in United States history of film production. *Gone With the Wind* (1939) is one of the first major film shot in colour and considered as one of the best film ever made. The importance given to main characters and title of the film is obvious in poster design(Figure 9.6). It also features scenes from the movie.



Figure 9.6: *Gone With the Wind* (1939), source: Impawards.com

One can notice the impact of the Great Depression in 1940s movies. Instead of escapist approach, people were ready to accept the horror of a bad time. Movies like *The Grapes of Wrath* (1940) and *It's a Wonderful Life* (1946) shows the horror of the past. The 1940s saw the World War II and its aftermath effects. Wartime resulted into movies based on a patriotic theme. Movies like *Mrs Miniver* (1942) and *The Best Years of Our Lives* (1946) showed the war situations and its aftermath. By the late

1940s, film genres such as crime, fiction, murder mysteries and detectives appeared in Hollywood cinema. The scenes from the movie in poster layout become rare and emphasis was more on characters illustrations. The typographic treatments were muted compared to 1930s (JGlad, 2011).

The 1950s observed popularity in television which brought a drastic change in Hollywood. Television threatened movie industry which resulted into more competition in the entertainment sector. Cinema industry came with many innovations like wider screens using cinemascope and 3D movies to counter the situation. In the 1950s, the theme of the movie changes from war to historical drama, science fiction, romance and comedy. Poster design approach becomes more conceptual, rather giving the direct interpretation. Again emphasis becomes more on typography part. Designers gave special treatments to the title design. The posters of *The Robe* (1953), *Love in the Afternoon* (1957) and *Ben Hur* (1959) are classic examples of these kinds of treatments. The mid-1950s also witnessed posters with hand-tinted photographs due to advancement in printing technology.



Figure 9.7: *The Robe* (1953), *Love in the Afternoon* (1957), and *Ben Hur* (1959), source: Wikipedia

The 1960s was the period of youth culture. Cinema came up with movies highlighting 'teen idols' and 'beach movie' genre. Movies showing youth theme like *Blue Hawaii* (1961), *Easy Rider* (1969) and *Five Easy Pieces* (1970) became popular and widely accepted. Action genre supported by James Bond series became popular in

this period. Use of photographs instead of illustrations became more apparent, and typography became a significant design element.



Figure 9.8: *Blue Hawaii* (1961), *Easy Rider* (1969), and *Five Easy Pieces* (1970), source: Impawards.com

Similar trend of 1960s was followed in 1970s. At this time, photography almost taken over the manual work in poster design. The 1980s was the period of special effects and home video in Hollywood cinema. Up to mid-1980s, National Screen Services (NSS) was doing all the publicity for film studios (Campbell, 2012). Evolution of multiplex almost eliminated the role of NSS. It again brought back the distribution and publicity responsibility to the studios. This resulted in many variations in poster art regarding composition, colour and typography. Large photographic backgrounds became very common. In the new design, type and imagery were more balanced. However, there were few movies such as Star Wars series *Return of the Jedi* (1983) which has used hand-painted designs.

Before the arrival of digital technology in the late 1980s, which is almost ten years earlier to Bollywood, all posters were hand illustrated. The 90s saw the introduction of computers in publicity design. It created a shortage of illustrated poster designs. This new digital rise brings photocomposit posters (posters made out of real photograph composition). Digital images were directly used in a computer to create monumental and exotic designs. It also provides an opportunity for producing many versions of the poster in quick time. Posters become more formulaic with a minimalistic approach (see Figure 9.9).



Figure 9.9: *Jurassic Park* (1993), *Forrest Gump* (1994), and *Titanic* (1997), source: Impawards.com

By 2000s, the layout of poster remains similar to the previous decade, and minimal design approach continued. Abstract poster designs using single portrait and expressive typography become the new visual grammar for posters (Figure 9.10).



Figure 9.10: *Avatar* (2009), *The Dark Knight* (2008), and *Buried* (2010), source: Impawards.com

By 2010s, the advanced computer graphics software helped in rendering more realistic posters with all the modern possibilities. It provided all the opportunities to create a persuasive poster designs. Posters became more glossy and sophisticated whereas title design got special treatment with 3D rendered intricate designs. Figure 9.11 illustrates examples of posters exemplifying the new possibilities of digital technology.

The rise of digital technology brings good and bad both to the movie posters. It reduces the total time required for poster making to a great extent. It also brought a break from illustration dominated posters. Hollywood observed the revival of

illustrated poster around mid-1990s. Poster of movie *Shawshank Redemption* (1994), designed by Drew Struzan is an example of this resurgence (see Figure 9.12).

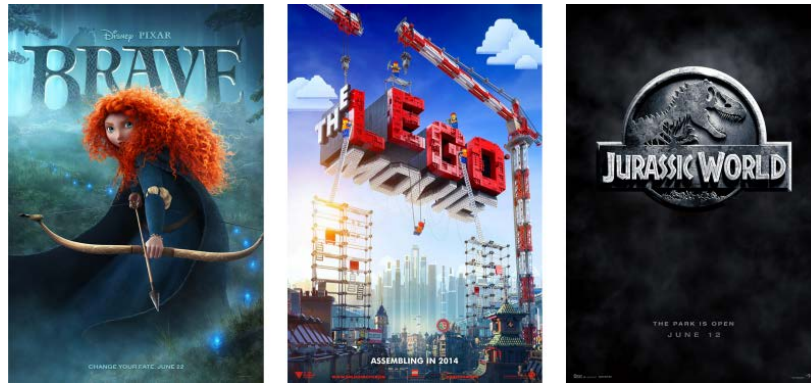


Figure 9.11: *Brave* (2012), *Lego* (2014), and *Jurassic World* (2015), source: Impawards.com

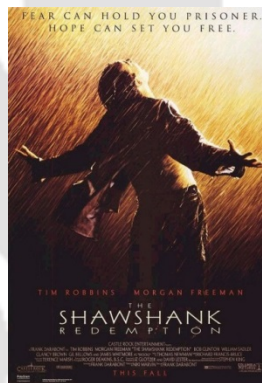


Figure 9.12: Use of illustrative technique: *Shawshank Redemption* (1994), source: Wikipedia

Content and style of publicity materials have also got influenced by the artist/designer involved. Unlike Bollywood, publicity designers involved in Hollywood were from a design background. Some of the famous are Bill Gold, Saul Bass, Bob Peak, Richard Amsel and Drew Struzan. Further sections will highlight the style and works of some famous designers in Hollywood cinema.

Bill Gold (1921-present)

Considered as renaissance man, he is a graphic designer, illustrator, and photographer. He is trained at Pratt Institute of Design, New York. He formed the Bill Gold Advertising in 1962 and had done almost all the movie poster designs for Clint

Eastwood's movies. His first movie poster was for 1942 released *Yankee Doodle Dandy*. Some famous movie posters done by him are *Casablanca* (1942), *Body Snatcher* (1945), *Baby Doll* (1956), *Cool Hand Luke* (1967), *Dirty Harry* (1971), *Clockwork Orange* (1971) and *The Exorcist* (1973).

Saul Bass (1920-1996)

Trained at Bill Gold studio, he was also an American graphic designer and movie maker. Famous for his amazing skills in kinetic typography, he designing all credit sequences for Alfred Hitchcock movies. Some of his famous works are *The Man with the Golden Arm* (1955), *Vertigo* (1958), *Anatomy of a Murder* (1959), and *Casino* (1995). He is known for combining typography and minimalist design. Influence of his artistic style having more emphasis on title design can be noticed on today's posters. Some of the famous posters designed by him are *Vertigo* (1958), *Exodus* (1961) and *The Shining* (1980).

Bob Peak (1927-1992)

Bob Peak is another name known for his innovative designs used in the modern movie posters. Trained at Bill Gold studio, he is known for establishing a tradition of Avant or teaser poster (experimental and innovative). Some of his famous poster works are *Enter the Dragon* (1973), *Apocalypse Now* (1979), *Superman* (1978), and *Star Trek* (1979).

Drew Struzan (1947-present)

Master in airbrush technique, Drew Struzan is another important name associated with publicity design in Hollywood. He has taken his art and design education from Art Center College of Design, then located in West Los Angeles, California. He has designed more than 150 movie posters. The last poster designed by him is the *Star Wars: The Force Awakens* released in 2015. He is famously known for his poster design for all *Indiana Jones movies*, *Star Wars series*, *Back to future* (1985), *E. T. the Extra-Terrestrial* (1982) and *Rambo* (2008).

Visual vocabulary in Bollywood similar to Hollywood

Hollywood had influenced many cinema industries all across the world including Bollywood. One can notice similar vocabulary of Hollywood posters in Indian movie posters especially Bollywood. The reason behind this might be the huge popularity of western movie in silent era. This resulted into the domination of American images in Indian market. It brought a change from simple frontal portraits to collage visuals in poster art similar to the Hollywood posters (Devraj & Bouman, 2010). It is hard to conclude whether the style is directly copied or taken as reference point for the design. However, the styles which were popular in Hollywood cinema appeared much later in Bollywood cinema. For example titles of several movies released during 1970s such as *Lalkar* (1972), and *Khote-Sikkay* (1974) shows similar visual vocabulary of 1959 released Hollywood movie *Ben Hur* (Figure 9.13).

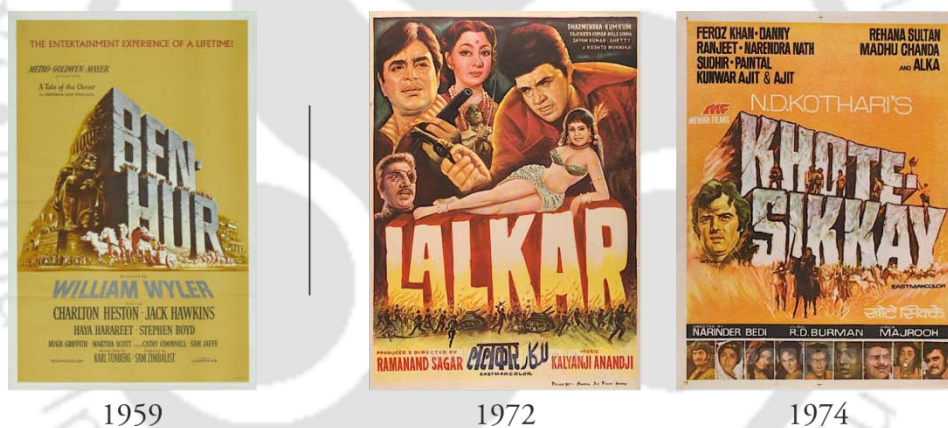


Figure 9.13: *Ben Hur* (1959), image source: Wikipedia; *Lalkar* (1972) & *Khote-Sikkay* (1974), image source: Osianama

The similarity is also evident in terms of letter's form, texture, colour and use of image and text. Figure 9.14 shows some examples from both the industries having similar visual vocabulary in the title design.



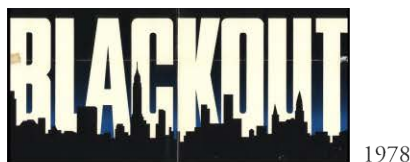
Use of broken/sliced texture



Combination of image & text



Multicolour and combination of different style



Hollywood



Bollywood

Figure 9.14: Similar visual vocabulary: Hollywood Vs Bollywood

10 Appendix - D

Historical look at lettering & typography

Typography is an art of effective communication using prefabricated type. Lettering on other hand consists of built-up letters using multiple strokes. According to Hermann Zapf, a German type designer and calligrapher, “typography is two-dimensional architecture, based on experience and imagination, and guided by rules and readability...” Typography is more like wielding of letters in a composition whereas; lettering is like an illustration of letters meant for single purpose. However, the motive of both is same i.e. clear and effective communication.

The earliest known type was a written symbol on clay tablets. These symbols were created by making impressions on clay. It was used for record keeping by the Sumerians before the invention of writing. The Sumerians also invented Cuneiform, a very early writing system which uses the wedge-shaped mark on clay tablets around 3000 BCE. By 1450 BCE, they started using papyrus stem as a base to write information in the form of a book. Rudiments of the serif letters and sans-serif capitals appeared around this period. Serifs and sans-serifs are two very basic categories of typefaces from which all other typefaces are derived. According to Robert Bringhurst, unserifed (also called sans-serif) letters have a history at least as long as serifed letters. He mentioned that ‘unserifed’ capitals were first appeared in the earliest Greek inscriptions (Bringhurst, 2004). Johann Gutenberg is credited with inventing movable type in 1450 in Mainz, Germany. During this period, Renaissance helped in spreading the humanist philosophy. It has established a belief in human dignity and worth, a spirit of individualism, and a shift from religious to secular concerns. Humanism inspired and encouraged typographers to create a variety of typefaces in this era. For examples decorated initials at the head of each chapter become the part of book’s body content. These initials showed an illustrative style having intricate

creepers and floral patterns. This was also the time when uses of italics also became evident (Lawson, 1990).

The beginning of nineteenth century brought a dramatic impact on typography and the graphic arts. New technology radically altered printing, resulting in new typographic forms and images. Brash display typography became evident overwhelming the old style letters. Fat face, being the first in display typeface, was introduced by Robert Thorne in 1803. He was also responsible for inventing the term Egyptian to describe what is known today as the Slab Serif. This style created the base for contemporary display lettering (Willen & Strals, 2009). Fat face typeface was later followed by Egyptians in 1815 by Vincent Figgins and sans serifs in 1816 by William Caslon IV (Lewis, 2007). Egyptian, Fat Face and Sans Serif were the three basic forms of display letters introduced in the early years of the nineteenth century. Later, hundreds of variant were produced based on these three versions. Before this, most of the printing text was dominated by roman letters. Availability of many font options brought a revolution in the printing industry and changed the visual language of posters, labels, and letterheads. It also created an opportunity to use different typefaces in one single bill or poster (Figure 10.1).



Image - 1



Image - 2

Figure 10.1: Playbill & poster showing display typography from mid-nineteenth century, source: image – 1: Lewis, 2007; image-2: Carter, Meggs, Day, Maxa, & Sanders, 2015

By mid-nineteenth century designers also started experimenting with perspective in typography. Vincent Figgins was the leading name who designed perspective type in 1836 (Figure 10.2).



Figure 10.2: Type in perspective designed by Vincent Figgins, 1836, source: Carter, Meggs, Day, Maxa, & Sanders, 2015

Literature also describes the role of painters in the development of typography. It happened around 1870s with the remarkable work of painter James McNeil Whistler. He gave equal importance to white space and created emphasis on the written text by setting type in narrow measures. Famous painters Max Bill and Wyndham Lewis were also involved in the development.

In the late nineteenth century, England was witnessing two art movements simultaneously which were opposite in their thoughts. First one was the Art and Craft Movement which was inspired by the William Morris's view of Guild Socialism. The other was Art Nouveau. Both movements played a bridging gap between transitional ideas of the nineteenth century and the modern movement. By the twentieth century, the technical and scientific progress resulted into many cultural movements and new trends of thoughts across the globe. Art Nouveau played a key role in the development of modern architecture and new typography. This movement brought the new freestyle in English typography and had its influence till the 1920s. Characterized by curved lines (Figure 10.3), Art Nouveau initially appeared as a decorative art movement in the field of typography and had a long-lasting effect on printing.



Figure 10.3: Art Nouveau letterform on German art magazine *Jugend*, 1900, source: Lewis, 2007

Art & Craft and Art Nouveau movements also played a great role in building the design thought of Bauhaus. The two exhilarating qualities of Bauhaus designs and typography which are 'feeling of space' and 'asymmetry' inherited directly from art nouveau (Lewis, 2007). Art and craft movement provided knowledge of material handling. Later, Bauhaus logics become more geometric and mechanistic. With its modernistic affairs, Art deco suppresses the art nouveau movement around the 1920s. During the time of Bauhaus foundation, the European art world was in very unstable chaotic condition surrounded by lots of new movements coming up everywhere. The most significant of these movements were Cubism in Paris, Futurism in Italy, Constructivism in Holland, Suprematism in Russia, Expressionism and Dadaism in Germany and Vorticism in England (ibid.). The German Expressionist movement was against the visual realism of Impressionism. It advocated both expressions of violence and sentimentality. Hence the key characteristic features of the paintings of this movement were bright colours and heavy outlines. It has a lasting influence on graphic art including typography.

Vorticism was a short-lived modernist movement in British art and poetry in the early 20th century, partly inspired by Cubism. It was an anti-Romantic movement. This movement presented a typographic extravaganza in the form Blast magazine cover whose first edition came in 1914 (image-I in Figure 10.4). It carried asymmetrical, big bold badly printed capital letters blazing across the page. Influence from Suprematism also resulted in the use of diagonal axis in art work which was later spread into advertising agencies all across the world and provided a new look to typography (Figure 10.4).

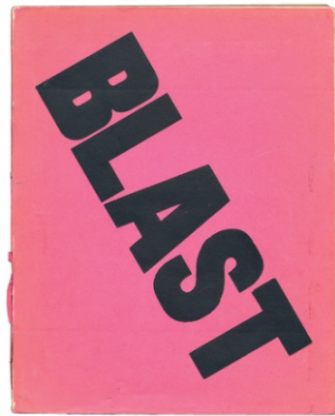


Image-1



Image-2

Figure 10.4: Cover design with diagonal influence of suprematism: *Blast* magazine, 1914; source: Wikipedia and *la Poesie*, 1921, source: Lewis, 2007

Dadaism was an art movement of the European avant-garde in early 20th century. It created the use of typographic symbols in painting. Dada painters gave stimulus to typographer by using the symbols in unconventional ways to produce a kind of childish anarchy (Lewis, 2007). They rejected the axial symmetry, traditional margins, serifs and decorations in their typography. Work of another artist Helmut Herzfeld, a follower of Dada, shows his concern about social injustice. He had a unique style of making photomontages using cut-paste technique. His uses of odd juxtapositions resulted into a new art form which had influenced graphic art.

In the mid-1920s Germany was witnessing a typographic revolution. It happened by shifting from Fraktur (calligraphic) style to a dark-faced Grottesque (sans-serif). New typography from Bauhaus brought mechanical logic to typography, mainly synonymous with the German style of working. Overview of typography evolution cannot be complete without mentioning Jan Tschichold. Trained in both calligraphy and lettering, he was the first person who formulated the principles of new typography and made it understandable to everyone. The new typography was established all across the world around the mid-1920s. The characteristic features of this were freedom from the tradition, geometrical simplicity, contrast of typographical material, exclusion of any ornament not functionally necessary, attention to type size which can be mechanised, use of primary colours and photographs for illustrations

(ibid.). New typography also shows the acceptance of machine age and gives more emphasis to the utilitarian purpose of typography. Sans-serif is regarded as only truly 20th-century font. These changes brought radical new concepts to the whole idea of printing design and gave complete new design language for solving design problems. In the mid-20th century, the philosophy of 'Form follows function' started spreading across the globe. This statement became the core philosophy of Modernism. Modernity advocated that the appearance of a design should be determined solely by its intended functional purpose. The ideology of modernism has a profound influence in almost every field throughout the 20th century and continues.

If we look at the poster design history, traditionally main emphasis has been given to 'word' with less use of the image in support of text matter. However, the twentieth century fast-paced and powerful information environment has drastically changed this bond. According to Roland Barthes, "Formerly, the image illustrated the text (made it clearer); today, the text loads the image, burdening it with culture, a moral, an imagination. Formerly, there was reduction from text to image; today, there is amplification from the one to the other" (Barthes, *Image Music Text*, 1977). That means, "image does not illustrate the text; it is the text which amplifies the connotative potential of the image (Storey, 2015)." The above thoughts opened the possibilities of combining image and text to create effective communication because, sometimes image alone brings complexity and ambiguity regarding understanding the intended message. In most of the time a supportive word helps or direct viewer towards an interpretation. The connotative power of image and text together strengthen the overall meaning creation. However, it is challenging to merge these two different forms of communication where one relies on visual message and other on verbal.

Combination of letter and image especially in posters has helped to create direct as well as indirect connection with the meaning a designer wanted to convey. Graphical elements in the form of icon, index, symbol or metasymbol have been explored in

combination with letterform to create an effective as well as lasting visual-verbal message (Meggs, *Type & Image: The Language of Graphic Design*, 1992).

Juxtaposition of type & image

Juxtaposition or combination of type and image always helps in intensifying the communicative power of a composition (Meggs, *Type & Image: The Language of Graphic Design*, 1992). One can find frequent use of such exploration in commercial advertisements including movie posters. Even this type of use in the form of drop cap letters is evident in early time writing such as medieval manuscripts. Sometimes juxtaposition of type and image create a cause-and-effect relationship where both complement each other in meaning creation (ibid.). Cover design of James William Gibson's book *The Perfect War* shows a similar relationship (Figure 10.5). It shows the juxtaposition of the man and child against the prosaic technical map and a bold title 'The perfect War'. The composition suggests the suffering of civilians due to imposed war by different stakeholders. Sometimes this association is more complex like in logo design of Legname Bermann movie Production Company (Figure 10.5). Here, letterform has been used to create movie sprockets, and the message is even more exaggerated through the shadow cast by the letter-shaped sprockets. Many movie publicity materials specifically movie poster have also utilised this technique to create intense meaning. *Anatomy of A Murder* (1959) by Saul Bass (Figure 10.5) shows the juxtaposition of movie title with different parts of the human body arranged like a pictogram of a man.



Figure 10.5: Juxtaposition of Type & Image: *The Perfect War* and *Legname Bermann* logo, Source: Meggs, 1992; *Anatomy of a Murder*, source: wordpress.com

Fusion of type & image

Many times type and image are fused together to enhance the meaning. Painters associated with futurist movement in Italy believed that “the different aspects of vision could be combined in one ‘process of interpenetration – simultaneity-fusion”” (Read, 1959). *Simultaneity* is defined as the fusion of unlike form so that they can occur at the same time. In the twentieth century, artist and graphic designers associated with different art movements especially the futurist and cubism have utilised this *simultaneity* to a great extent in their artworks. Also referred as figurative typography, fusion of type and image has been done mainly in four ways; 1) image as a letter, 2) letter as an image, 3) word as an image and 4) text type as an image.

Image as a letter

An image can substitute a letterform in a word. For example *Talkmore* company logo has used symbology in the form of quotation mark to replace letters A and E (Figure 10.6). The company sells mobile phones and related accessories. The straightforward and clever use of quotation mark as symbol gives a unique visual look to the logo. It also goes well with the word and meaning of the brand.



Figure 10.6: *Talkmore* by Nido, source: Airey, 2010

Another interesting example is poster advertising for Lincoln Center (Figure 10.7) designed by Seymour Chwast and Milton Glaser in 1968. Here letters I, O, N and E has been replaced by symbolic images whereas letter 'L' has been merged with an external image. The center is used for many activities such as movie screening, drama plays, music concerts, public gathering etc. The visual look of the poster is sufficient enough to give an experience of daily culture at Lincoln Center at New York City.

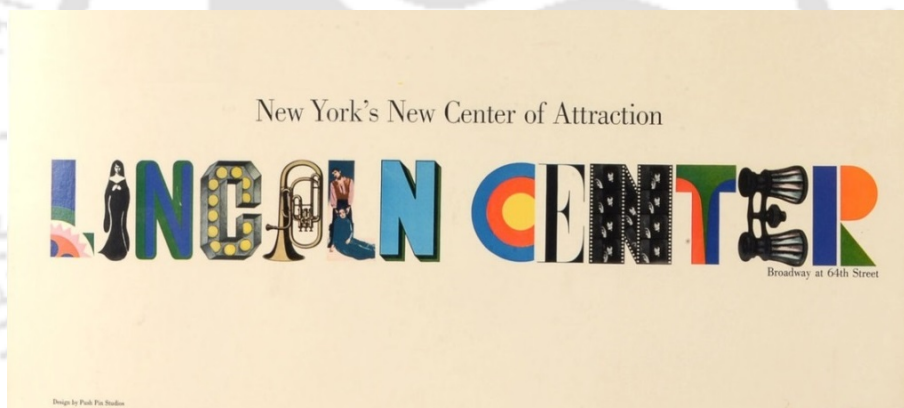


Figure 10.7: Push Pin Graphic ad for Lincoln Center, 1968. Source: ebth.com

Letter as an image

Letterform can be manipulated so that it can act as both a letter as well as an image at the same time. By doing this, it helps in enhancing connotative and denotative meaning to a certain extent. In Figure 10.8, Families logo designed by Herb Lubalin in 1980, the lowercase letters *i* and *l* have been modified to look like a group of family members. The tight spacing between letters and different size symbolically relate with a family of different age group in a close bonding. The logo reflects the simultaneity between image and letter.



Figure 10.8: Families logo, 1980 by Herb Lubalin, source: logodesignlove.com

Word as an image

Meaning can also be expanded and enhanced by altering and manipulating the visual form of a word. Logo for Amul milk by Yashwant Chaudhary is a classic example where *milk* word has been transformed into an icon of dairy cattle. The whole logo designed using white space, in rounded fat letters perfectly relate to the colour of milk and nutrition value associated with it.



Figure 10.9: Logo for Amul milk products by Yeshwant Chaudhary, source: designinindia.net

Text type as an image

Many times whole text type is set in a shape that becomes a sign or an icon. Otto Storch is known for his expertise in making pictures out of type also known as 'figurative typography'. He believed that text type should be an integrated component of the illustration instead of keeping it as a separate form. A spread designed for *McCall* magazine in 1959 shows an example of figurative typography where he has visualised whole text as an image (Benson, 2014).



Figure 10.10: Figurative typography: spread from *McCall* magazine, 1959 by Otto Storch, Source: Benson, 2014

Typographic resonance

The Oxford dictionary defined resonance as “the quality in a sound of being deep, full and reverberating.” The power of verbal resonance is a key attribute for effective communication through speech. It is majored by body language, facial expressions, stress, pauses and speech velocity. Similarly, visual resonance in graphic communication is important for effective and successful communication. Its application inflates the message and enhances the experience. In graphic design, this is achieved through different visual qualities of image and text. “Typeface selection, scale and cropping of images, the denotative and connotative properties, colour, and spatial organisation all plays a role in the overall resonance of the design” (Meggs, *Type & Image: The Language of Graphic Design*, 1992). According to Philip B. Meggs, typographic resonance is an effective medium to establish a relationship between typeface form and semantic content. He says -

“Typographic resonance is generated by the cultural, stylistic, and connotative properties that typefaces possess in addition to their function as alphabet sign. A typeface gains these resonant qualities through historical tradition, associations relating to its typical use, and its optical properties.” (ibid.)

In letters, resonance and expression can be achieved by manipulation through colour, form, size, shape, stroke, weight, texture and spatial organisation. In Figure 10.11, variation in stroke weight and form has been used to emphasise the two words of opposite meaning. In 'whisper' stroke weight conveys a sense of lightness whereas in 'shout', it reflects the boldness. Here in both cases, the meaning is reinforced by typographic resonance achieved by suitable font size, form, stroke and weight.



Figure 10.11: Typographic resonance, source: Meggs, 1992

11 Appendix - E

Famous artist/designers in Bollywood industry

Bollywood has involved both skilled and unskilled artist in the publicity design. Some has acquired their knowledge from reputed art institutes such as Sir JJ School of Art, Bombay and Calcutta School of Art. However, many have learned this art through apprentice under senior artists. This section gives an overview of five famous artists in Bollywood cinema industry, their contribution and working style.

Sambanand Monappa Pandit (1916-1993)

Sambanand Monappa Pandit was a graduate of JJ School of Art, Mumbai. He was an influential illustrator during 40s and 50s. He was the one responsible for giving glamorous style to Bombay cinema. Raja Ravi Verma style highly influenced him. His paintings are even more representative regarding showing women figure in more physical, divine and seductive role. Along with designing movie publicity materials, he had also worked as a sign painter and calendar artist.

Krishnarao Mistri aka Baburao Painter (1890-1954)

A self-taught painter and sculptor, Krishnarao Mistri aka Baburao Painter is a significant name in Bollywood cinema. He was a movie director, producer and has designed most of the publicity material for his home production movies. He had pioneered the use of posters, publicity booklets, and theatre display in Indian cinema.

Diwakar Karkare (1930-2014)

He was the most celebrated and famous publicity designer in Bollywood cinema. Before joining the movie industry, he was also trained at Bombay School of Art where he learnt many techniques including the famous over painting style. This technique is very dynamic and expressive and suited most to the movie genre evolved in the 1970s.

Till the 80s, he was one of the leading poster artists in Bollywood. He is famous for creating *Angry Young Man* image of Amitabh Bachchan in movie publicity material. He created this look by using the overpainting technique. *Jigri Dost* (1969), *Johnny Mera Nam* (1970), *Seeta Aur Geeta* (1972), *Roti* (1974), *Deewar* (1975), *Amar Akbar Anthony* (1977), *Don* (1978), *Kala Patthar* (1979), *Silsila* (1981) and *Bazaar* (1981) are few movies he had worked on the publicity design.

Vishwanath Bhide aka B. Vishwanath (1916-2000)

B. Vishwanath is amongst the most influential artist and publicity designer in Bollywood. He had an unusual and vivid sense of colour. He is responsible for transforming Bollywood art by using a wide range of colours instead of monochromatic style abundant in the silent era. Born and grown in Pune, Maharashtra, he learnt his skill from the artist Bhide, his uncle. He designed publicity material for many notable movies like *Pukar* (1939), *Sikandar* (1941), *Anokhi Ada* (1948), *Aan* (1952), *Jhansi Ki Rani* (1952), *Aurat* (1953), *Aaye Din Bahar Ke* (1966), *Mirza Galib* (1954) and *Bobby* (1973).

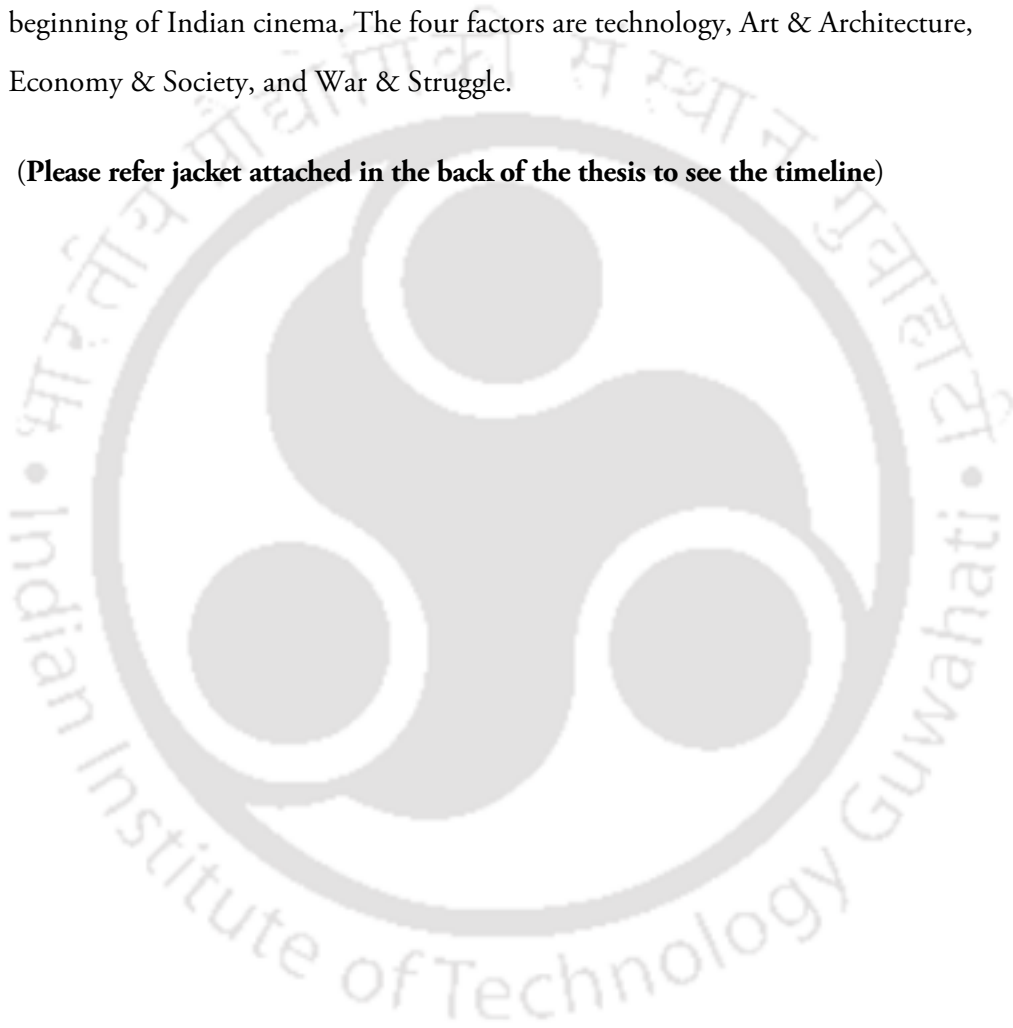
Bhutkar, Diganbar Raghunath aka D. R. Bhosle (1922-1993)

DR Bhosle was a studio boy in 1930 for the Prabhat Film Company where he learned painting from Baburao Painter and Fattelal. He worked under Bhide and later joined Oriental Litho works where he worked until 1950. In 1950, he setup his own studio. His works reflect restrained approach and uncomplicated compositions. He is known for smooth colour blending and in most of his famous works; he used expressive portraits against stark white or black background. Some of the famous works are *Do Bigha Zamin* (1953), *Shabab* (1954), *Sujata* (1959), *Parakh* (1960), *Bheegi Raat* (1965), *Ye Raste Hain Pyaar Ke* (1963), *Guide* (1965) and *Jewel Thief* (1967).

12 Appendix – F

The literature review focused on Bollywood cinema has resulted in a timeline. The timeline, divided in decades shows the development in the publicity design mainly focused on poster design in Bollywood and four major influencing factors since the beginning of Indian cinema. The four factors are technology, Art & Architecture, Economy & Society, and War & Struggle.

(Please refer jacket attached in the back of the thesis to see the timeline)



13 Appendix - G

Sound symbolism and title design

According to the linguistic theory the relation between word and its sound is arbitrary (Ohala, 1997). However, when it is considered in display typography or lettering, it shows some bond between the word and its imagery. It would be interesting to see whether this aspect has been considered in the title design?

In linguistics, it has been proved (Ramachandran & Hubbard, 2001) that people tend to relate sharp phonemic reflection of sound with sharp lines (Ex. Kiki) and vice versa (Ex. Bouba). This suggests for the coherent relationship between sound and object and hints towards natural constraints in the way of sound mapping onto objects. Though most of the title design does not show any such correlation, there are few which suggest towards this kind of consideration. This can be further understood by taking the example of film's titles *Trishul* (1978), *Angoor* (1982) and *Kick* (2014). In *Angoor*, rounded strokes purposefully support the blunt phonemic sound. However, the shape is also inspired from the shape of *Angoor* (grapes). Opposite to this, in *Trishul* and *Kick*, the sharp sound goes well with the sharp and edgy letterform structure (Figure 13.1).



Figure 13.1: Title showing relationship with sound

Onomatopoeia is the imitation of the natural sound. In comic books, onomatopoeic words created based on the typographic attributes like alignment, weight, colour, texture and size are more effective in conveying the meaning of a sound (Dey & Bokil, 2015). However, in film titling, the visualization requires other parameters

such as title meaning, and movie theme to create rational or reasoned meaning. There are very few film titles which show resemblance to comic book font style. In those titles, characteristic of comic book font has been cleverly used to enhance the effect. Films like *Bang Bang* (2014), *Dhamaal* (2007), *Dhoom* (04, 06, and 2013), *Hungama* (2003), *Kick* (2014), *OMG* (2012), *PK* (2014) are few examples. Titles such as *Hungama*, *Ajab Prem Ki Ghazab Kahani* and *Mere Brother Ki Dulhan* (Figure 13.2) are more towards comic book style. However, when it compared with the lettering in comic books where meaning is embellished with different typographical as well as graphical attributes, film titles are more sophisticated and simple looking. The reason might be its disassociation with the *time* and *space*²⁷ and association with the logotype of the film which is reproduced everywhere in film publicity materials.



























Figure 13.2: Comic book inspired title design

²⁷ In comic books, panels and frames are used to establish the relationship between word used and space and time. Larger panels are used to depict the longer time span and vice versa (Duncan & Smith, 2009). This is not the case of film posters where a single panel or frame is used to accommodate all the elements.

14 Appendix – H

Imagery of letter ‘A’ in significant Bollywood movie titles across the decades:

Beginning – 1949				
<p>1. <i>Kalyan Khajina</i>, 1924 7. <i>Alam ara</i>, 1931 13. <i>Nartaki</i>, 1940 19. <i>Dard</i>, 1947 2. <i>Sati Savitri</i>, 1927 8. <i>Chandidas</i>, 1934 14. <i>Sikandar</i>, 1941 20. <i>Bandhan</i>, 1940 3. <i>The Light of Asia</i>, 1926 9. <i>Pukar</i>, 1939 15. <i>Basant</i>, 1942 21. <i>Chandralekha</i>, 1948 4. <i>Ayodhya Ka Raja</i>, 1932 10. <i>Devdas</i>, 1935 16. <i>Ram Rajya</i>, 1943 22. <i>Elan</i>, 1947 5. <i>Yabudi Ki Ladki</i>, 1933 11. <i>Achhut Kanya</i>, 1936 17. <i>Anmol Ghadi</i>, 1946 23. <i>Andaz</i>, 1949 6. <i>Dushman</i>, 1939 12. <i>Mahageet</i>, 1937 18. <i>Humayun</i>, 1945</p>				
1 	2 		3 	
4 		5 	8 	7
<p>Influenced by Art Deco Style, Hand lettered with prominent outline, mostly sans serif. Popular during early years of Bollywood cinema.</p>		6 		<p>Bold condensed letterform with uneven letter stroke, outline and shadow.</p>
		10 	11 	
		12		9 
14 	13 	<p>Bold, decorative lettering, Outline and shadow, occasional use of three-dimensional feature, flat colour, inner and outer flourish.</p>		16 
	15 	18 		
19 		21 	22 	17 
20 		23 	17 	



1950 – 1969

24. Babul, 1950 31. Toofan Aur Diya, 1956 37. Gunga Jumna, 1961 43. Teesari Manzil, 1966
 25. Do Bigha Zameen, 1953 32. Mother India, 1957 38. Arzoo, 1965 44. bheegi Raat, 1965
 26. Baiju Bawara, 1952 33. Chalti Ka Naam Gaadi, 1958 39. Shaadi, 1962 44. Upkar, 1967
 27. Footpath, 1953 35. Anarkali, 1953 40. Sangam, 1964 45. Aashirwad, 1968
 18. Mirza Ghalib, 1954 34. Sujata, 1959 41. Waqt, 1965 47. Aradhana, 1969
 29. Azaad, 1955 30. Jhanak Jhanak Payal Baje, 1955 42. Sabeeh Bibi Aur Ghulam, 1962

 <p>24</p>	 <p>25</p>	 <p>27</p>	<p>Significant use of serif letters in classical drama movies. Flat colour and high contrast letter stroke.</p>
 <p>31</p>	 <p>32</p>	<p>Geometric letterform with sharp & edgy contour and triangular crossbar. Shadow is popular across the timeline. Theme based title design.</p>	
<p>Small letters with larger x-height</p>	 <p>35</p>	 <p>30</p>	
 <p>34</p>	 <p>36</p>		
<p>Expressive lettering based on the theme of the movies. Vignette colour effect in the title.</p>	 <p>40</p>	<p>Appearance of 3D lettering in monumental CinemaScope style.</p>	 <p>37</p>
 <p>42</p>	 <p>39</p>	<p>Stylized serif with extended stroke</p>	
 <p>45</p>	 <p>43</p>	 <p>41</p>	 <p>38</p>
 <p>46</p>	 <p>47</p>	 <p>44</p>	


















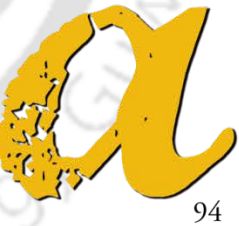









1970 – 1989

- | | | | |
|--|---------------------------------------|---------------------------|--------------------------------|
| 48. <i>Jobny Mera Naam</i> , 1970 | 55. <i>Bajrangbali</i> , 1976 | 63. <i>Aakrosh</i> , 1980 | 70. <i>Saagar</i> , 1985 |
| 49. <i>Anand</i> , 1971 | 56. <i>Adalat</i> , 1976 | 64. <i>Qurbani</i> , 1980 | 71. <i>Karma</i> , 1986 |
| 50. <i>Pakeezah</i> , 1972 | 57. <i>Amar Akbar Anthony</i> , 1977 | 65. <i>Naseeb</i> , 1981 | 72. <i>Mr. India</i> , 1987 |
| 51. <i>Bobby</i> , 1973 | 58. <i>Shatranj Ke Khiladi</i> , 1977 | 66. <i>Arth</i> , 1982 | 73. <i>Tezaab</i> , 1988 |
| 52. <i>Zanjeer</i> , 1973 | 59. <i>Ankur</i> , 1974 | 67. <i>Sharabi</i> , 1984 | 74. <i>Parinda</i> , 1989 |
| 53. <i>Roti Kapda Aur Makan</i> , 1974 | 60. <i>Suraksha</i> , 1979 | 69. <i>Coolie</i> , 1983 | 75. <i>Bagh Bahadur</i> , 1989 |
| 54. <i>Sholay</i> , 1975 | 61. <i>Sargam</i> , 1979 | 68. <i>Angoor</i> , 1982 | |
| | 62. <i>Kala Patthar</i> , 1979 | | |

 <p>48</p>	 <p>49</p>		 <p>51</p>
<p>Decorative lettering with floral motifs.</p>		 <p>50</p>	<p>Influence of Pop Art, Letter & image combination, prominent use of 3D style, and use of texture. Squeced and titled lettering.</p>
 <p>52</p>	 <p>53</p>	 <p>54</p>	 <p>55</p>
 <p>56</p>	 <p>57</p>	 <p>62</p>	
 <p>65</p>	 <p>64</p>	 <p>58</p>	 <p>59</p>
 <p>66</p>	 <p>67</p>	 <p>63</p>	 <p>60</p>
 <p>70</p>	 <p>63</p>	 <p>61</p>	
 <p>71</p>	 <p>73</p>	<p>Expressive lettering, use of texture and colour to reflect the theme of the movie.</p>	 <p>68</p>
 <p>72</p>	<p>3D lettering in perspective, half serif design. Extended extra-bold letters.</p>	 <p>69</p>	
	 <p>75</p>	 <p>74</p>	

1990 – 2015

- | | | | |
|---------------------------------------|---------------------------|---------------------------|----------------------------------|
| 76. Ghayal, 1990 | 84. Rangeela, 1995 | 92. Devdas, 2002 | 99. Mere Brother Ki Dulhan, 2011 |
| 77. Saajan, 1991 | 85. Dilwale, 1994 | 93. Dhoom, 2004 | 100. Shahid, 2013 |
| 78. Beta, 1992 | 86. Raja Hindustani, 1996 | 94. Rang De Basanti, 2006 | 101. Bobby Jasoos, 2014 |
| 79. Bol Radha Bol, 1992 | 87. Pardesh, 1997 | 95. Chak De India, 2007 | 102. Bajirao Mastani, 2015 |
| 80. Daar, 1993 | 88. Andaz Apna Apna, 1994 | 96. Paa, 2009 | |
| 81. Khiladi, 1992 | 89. Satya, 1998 | 97. Dev D, 2009 | |
| 82. Hum Aapke Hain Kaun, 1994 | 90. Chupp, 1997 | 98. Dabang, 2010 | |
| 83. Dilwale Dulhania Le Jayenge, 1995 | 91. Lagaan, 2001 | | |

 76	 77	 81		 82	
 78		 79	 80	 83	 84
 86		Expressive lettering, fusion of Type & Image (image as type) become more popular from 70s onwards.		 85	
		 89		Three-Dimensional style as a dominating visual attribute	
 87	 88		 90		
 91		 93		 94	
 92	 95		 96	 97	
Significant use of image, icon & symbol as a letter for direct visual communication. Grunge letterform in demand with meaning and theme of the film.			 98		
 99 <i>Comic look</i>		 100	 102 3D rendered, fine finished crafted lettering evolved in digital era.		
		 101			

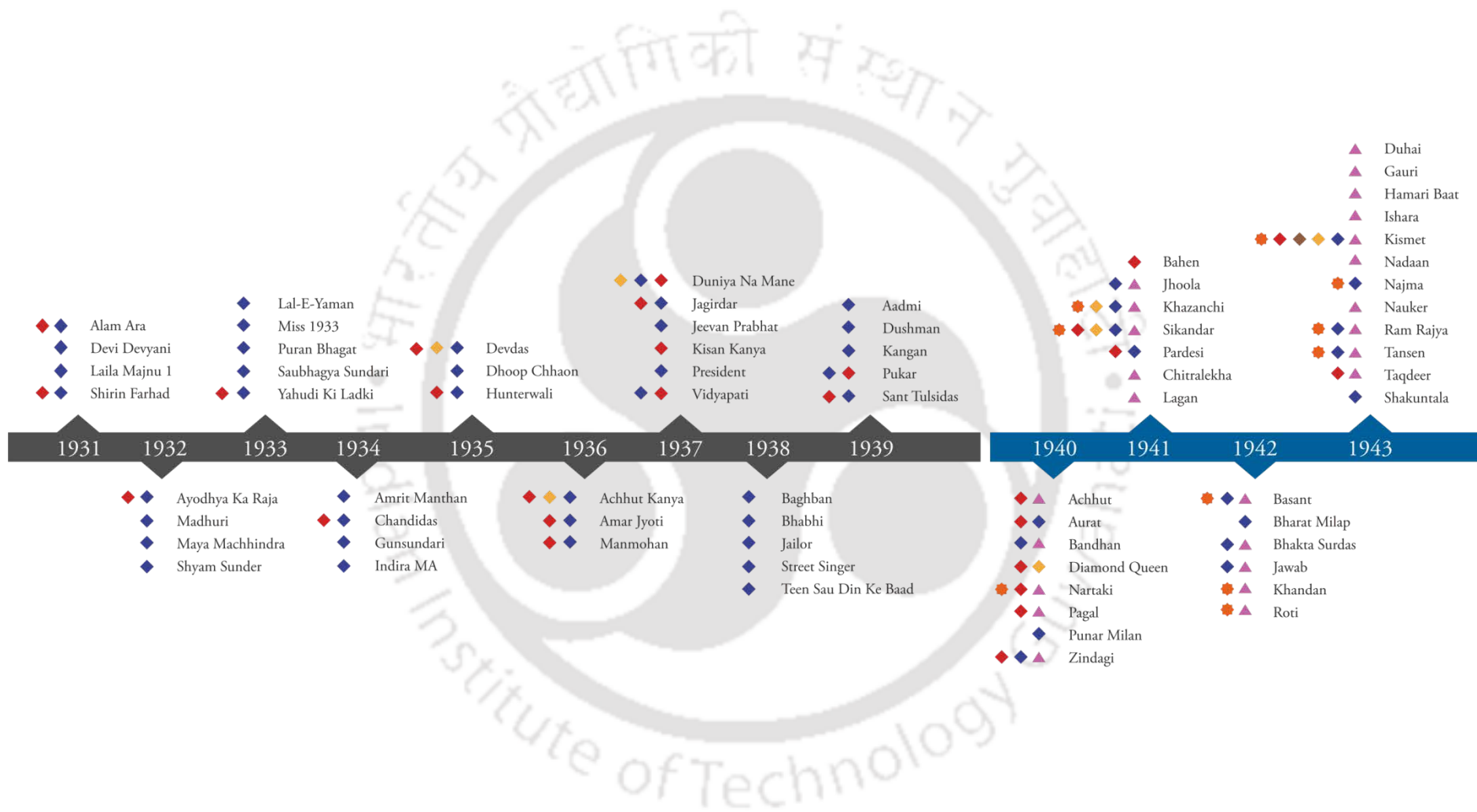
15 Appendix – I

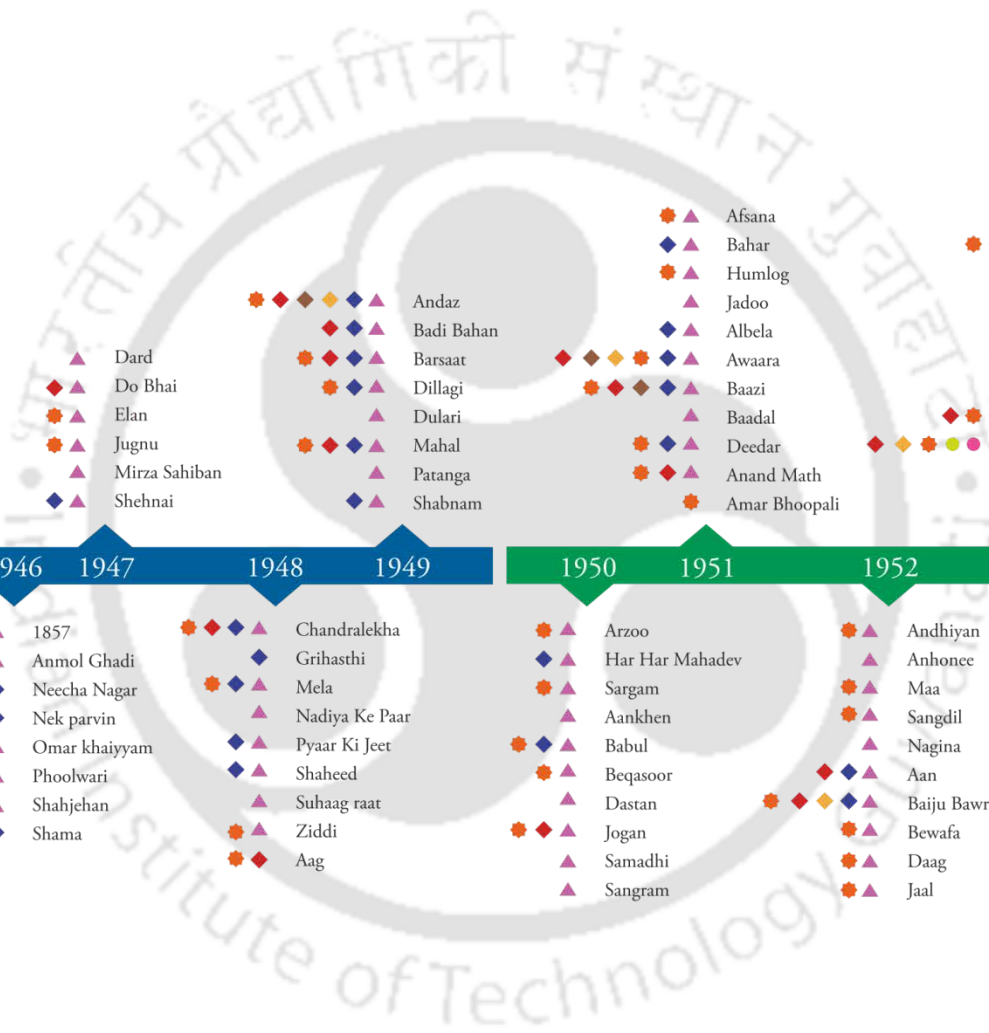
Coding system for the sample selection

For the coding, fourteen criteria were considered which defines the popularity of a movie. Each criterion was assigned with different colour codes. These fourteen criteria can be grouped into four major category which can be distinguish with four different shapes assigned to each category; milestone with diamond, highest grossing with triangle, highest rated with star and award winning with circle.

Parameters for the selection of popular Bollywood movies

Category	Code	Criteria
Milestone movies (source: books)	◆	1. <i>100 Bollywood Films</i> by Rachel Dwyer, 2005.
	◆	2. <i>Indian Cinema: The Bollywood Saga</i> by Dinesh Raheja and Jitendra Kothari, 2004.
	◆	3. <i>Bombay Cinema: An archive of the city</i> , by Ranjani Mazumdar 2007.
	◆	4. <i>The Cinema of India (1896-2000)</i> by Yves Thoraval.
Highest grossing movies	▲	5. Highest grossing, source: <i>Encyclopedia of Bollywood</i> (1940-1981 & 1990-2007), Boxofficeindia.com (82-89), addatoday.com (2008-14).
Highest rated movies	★	6. IMDb Popular List (from 1940 to present).
Award-winning movies	●	7. <i>National Film Award</i> (NFA), started in 1953.
	●	8. <i>Filmfare Awards & Nominations</i> (from 1953 to present).
	●	9. Indian entry for <i>Academy Awards</i> (best foreign language film category started in 1956).
	●	10. <i>International Indian Film Academy Awards</i> (IIFA), started in 2000.
	●	11. <i>Zee Cine Award</i> (ZCA) for best Hindi film started in 1998.
	●	12. <i>Stardust Award</i> for the best film started in 2003.
	●	13. <i>Screen Award</i> for best film started in 1994.
	●	14. <i>Star Guild Award</i> for best film started in 2004.

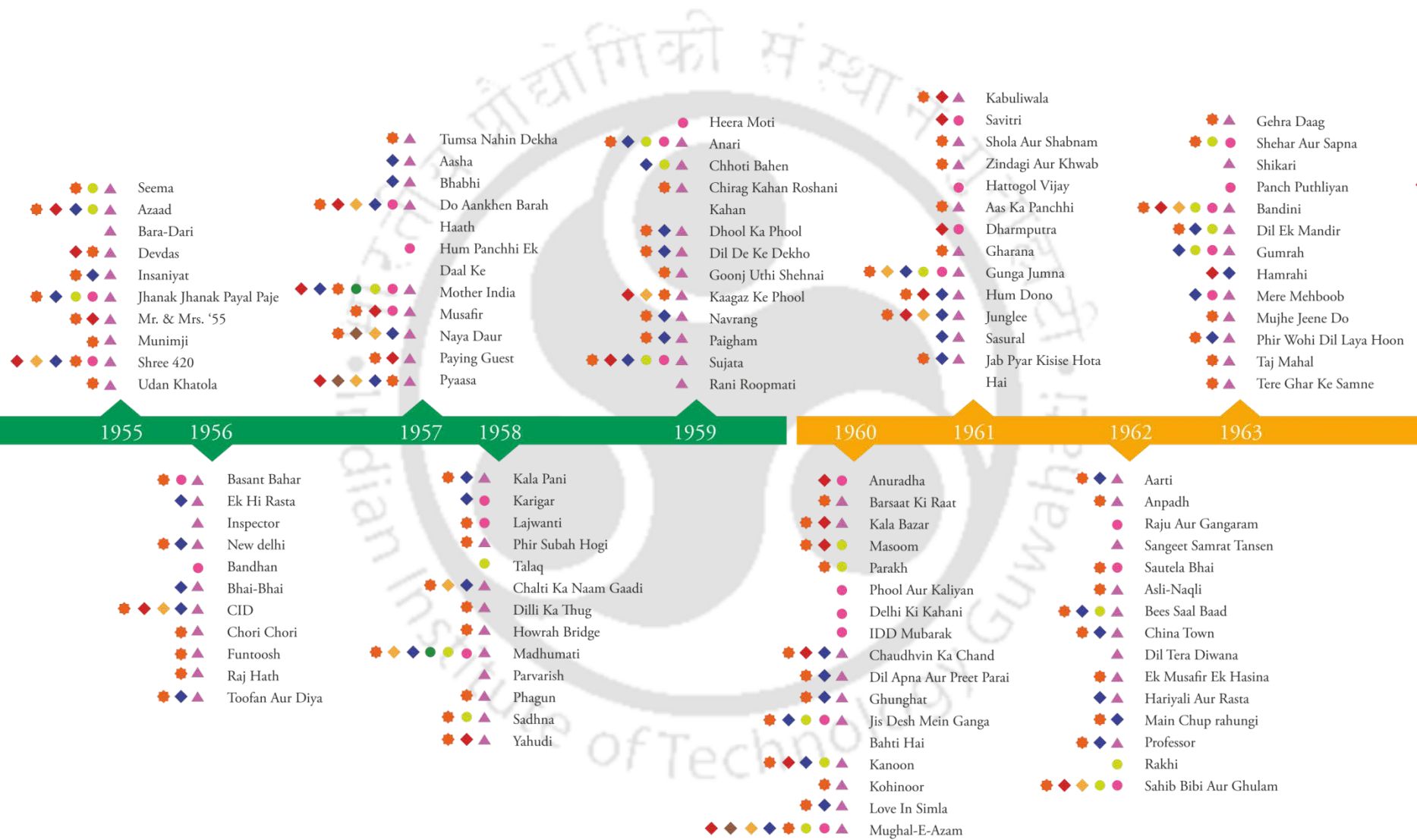




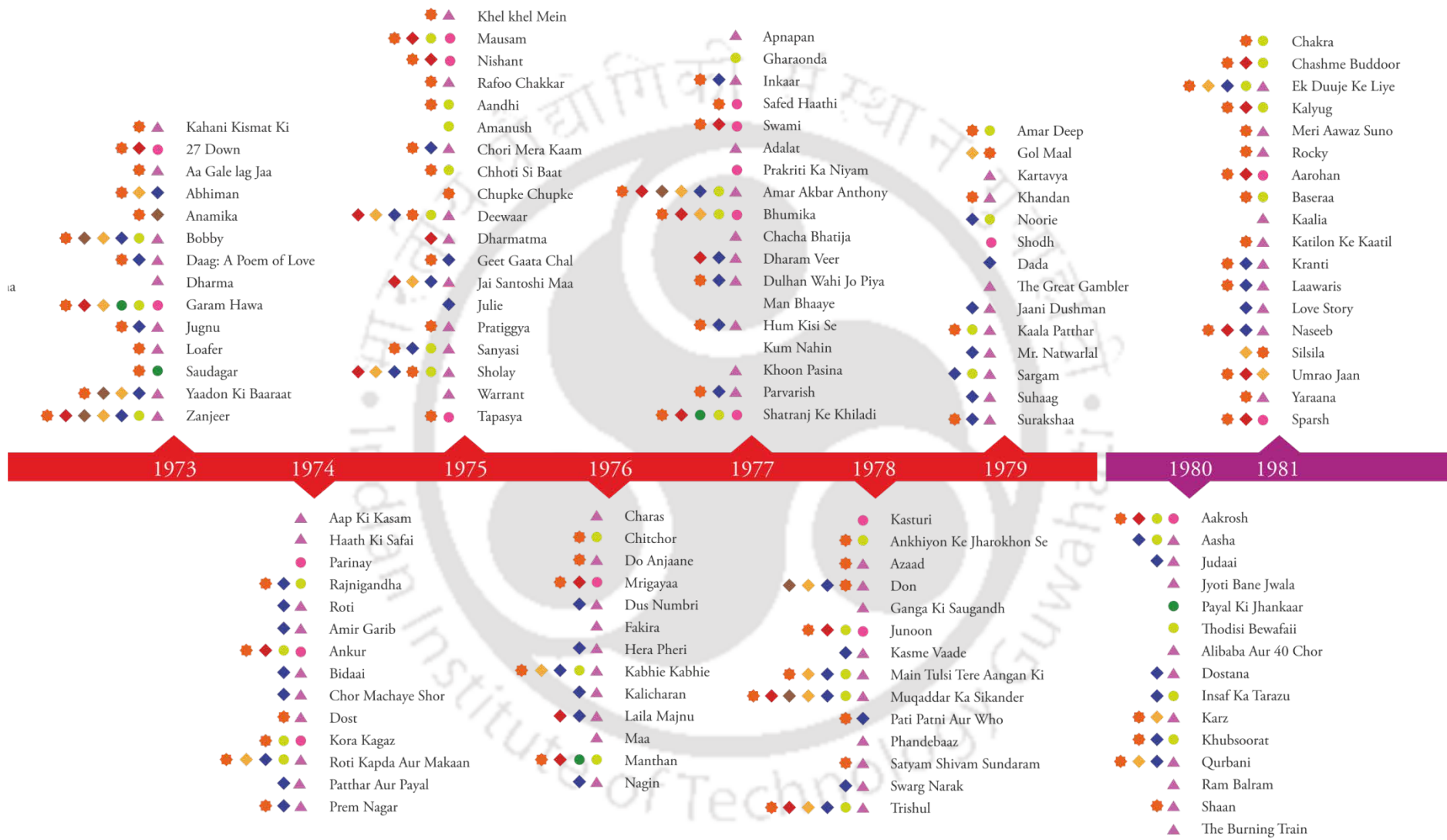
- ✿ ▲ Badi Maa
 - ◆ ▲ Bhai Jaan
 - ▲ Chand Chakori
 - ✿ ▲ Gaon Ki Gori
 - ✿ ◆ ▲ Humayun
 - ◆ ▲ Laila Majnu
 - ◆ ▲ Phool
 - ▲ Tadbir
 - ✿ ▲ Zeenat
- ▲ Dard
 - ◆ ▲ Do Bhai
 - ✿ ▲ Elan
 - ✿ ▲ Jugnu
 - ▲ Mirza Sahiban
 - ◆ ▲ Shehnai
- ✿ ◆ ▲ Andaz
 - ◆ ▲ Badi Bahan
 - ✿ ◆ ▲ Barsaat
 - ✿ ▲ Dillagi
 - ▲ Dulari
 - ✿ ◆ ▲ Mahal
 - ▲ Patanga
 - ◆ ▲ Shabnam
- ✿ ▲ Afsana
 - ◆ ▲ Bahar
 - ✿ ▲ Humlog
 - ▲ Jadoo
 - ◆ ▲ Albela
 - ✿ ◆ ▲ Awaara
 - ✿ ◆ ▲ Baazi
 - ▲ Baadal
 - ✿ ▲ Deedar
 - ✿ ▲ Anand Math
 - ✿ ▲ Amar Bhoopali
- ✿ ◆ ▲ Footpath
 - ▲ Humsafar
 - ▲ Jhamela
 - ◆ ▲ Ladki
 - ✿ ▲ Rahi
 - ✿ ▲ Aah
 - ✿ ◆ ▲ Anarkali
 - ◆ ▲ Do Bigha Zameen
 - ✿ ▲ Parineeta
 - ▲ Shikast

1944
1945
1946
1947
1948
1949
1950
1951
1952
1953
1954

- ▲ Bhanvara
 - ▲ Bhartruhari
 - ▲ Chal Chal Re Navjavan
 - ◆ Dasi
 - ▲ Dost
 - ▲ Meri Bahen
 - ▲ Mumtaz Mahal
 - ✿ ◆ Rattan
 - ◆ Kanoon
- ▲ 1857
 - ✿ ◆ ▲ Anmol Ghadi
 - ✿ ◆ ▲ Neecha Nagar
 - ◆ Nek parvin
 - ▲ Omar khayyam
 - ◆ Phoolwari
 - ◆ Shahjehan
 - ◆ Shama
- ✿ ◆ ▲ Chandralekha
 - ◆ Grihasthi
 - ✿ ▲ Mela
 - ▲ Nadiya Ke Paar
 - ◆ Pyaar Ki Jeet
 - ◆ Shaheed
 - ▲ Suhaag raat
 - ✿ ▲ Ziddi
 - ✿ Aag
- ✿ ▲ Arzoo
 - ◆ Har Har Mahadev
 - ✿ Sargam
 - ▲ Aankhen
 - ✿ Babul
 - ✿ Beqasoor
 - ▲ Dastan
 - ✿ Jogan
 - ▲ Samadhi
 - ▲ Sangram
- ✿ ▲ Andhiyan
 - ▲ Anhonee
 - ✿ Maa
 - ✿ Sangdil
 - ▲ Nagina
 - ◆ Aan
 - ✿ Baiju Bawra
 - ✿ Bewafa
 - ✿ Daag
 - ✿ Jaal
- ▲ Adhikar
 - ◆ Biraj bahu
 - ✿ Jagriti
 - ▲ Shart
 - ✿ Taxi Driver
 - ◆ Aar Paar
 - ✿ Amar
 - ✿ Boot Polish
 - ✿ Mirza Ghalib
 - ◆ Nagin
 - ◆ Nastik







- Betaab
- Masoom
- Mawaali
- Sookha
- Andha Kanoon
- Ardh Satya
- Avtaar
- Coolie
- Hero
- Himmatwala
- Jaane Bhi Do Yaaro
- Jaani Dost
- Justice Chaudhury
- Nastik
- Naukar Biwi KA
- Sauten

- Anantyaatra
- Pyaar Jhukta Nahin
- Tawaif
- Aazadi ki Ore
- Arjun
- Ghulami
- Mard
- Meri Jung
- Mirch Masala
- Ram Teri Ganga Maili
- Saagar

- Swamy
- Aag Hi Aag
- Hukumat
- Insaaf
- Parivaar
- Yeh Who Manzil
- To Nahin
- Pushpak (the love chariot)
- Tamas
- Khudgarz
- Mr. India
- Sansar

- Ram Lakhan
- Salim Langde
- Pe Mat Ro
- Ankur Maina
- Aur Kabootar
- Chandni
- Maine Pyar Kiya
- Parinda
- Tridev
- Bagh Bahadur
- Ek Din Achanak

- Diksha
- Izzat
- Sanam Bewafa
- Durga
- Akayla
- Dil Hai Ke Manta Nahin
- Ek Doctor Ki Maut
- Henna
- Hum
- Lamhe
- Narasimha
- Phool Aur Kaante
- Saajan
- Sadak
- Saudagar

1982 1983 1984 1985 1986 1987 1988 1989 1990 1991

- Arth
- Spandan
- Katha
- Angoor
- Bazaar
- Desh Premi
- Disco Dancer
- Farz Aur Kanoon
- Khud-daar
- Namak Halaal
- Nikaah
- Prem Rog
- Rajput
- Satte Pe Satta
- Shakti
- Vidhaata

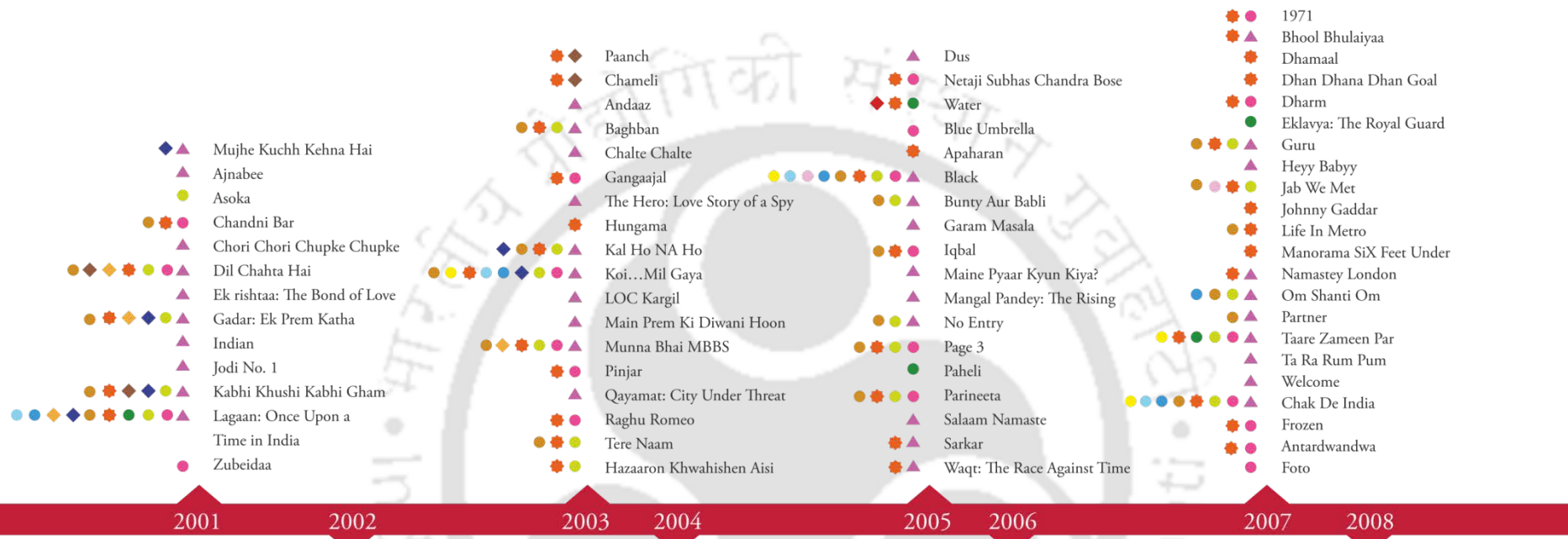
- Aaj Ki Awaz
- Giddh: The Vulture
- Mohan Joshi Hazir ho !
- Paar
- Saaransh
- Dharm Aur Qanoon
- Ghar Ek Mandir
- Maqsad
- Sharaabi
- Tohfa

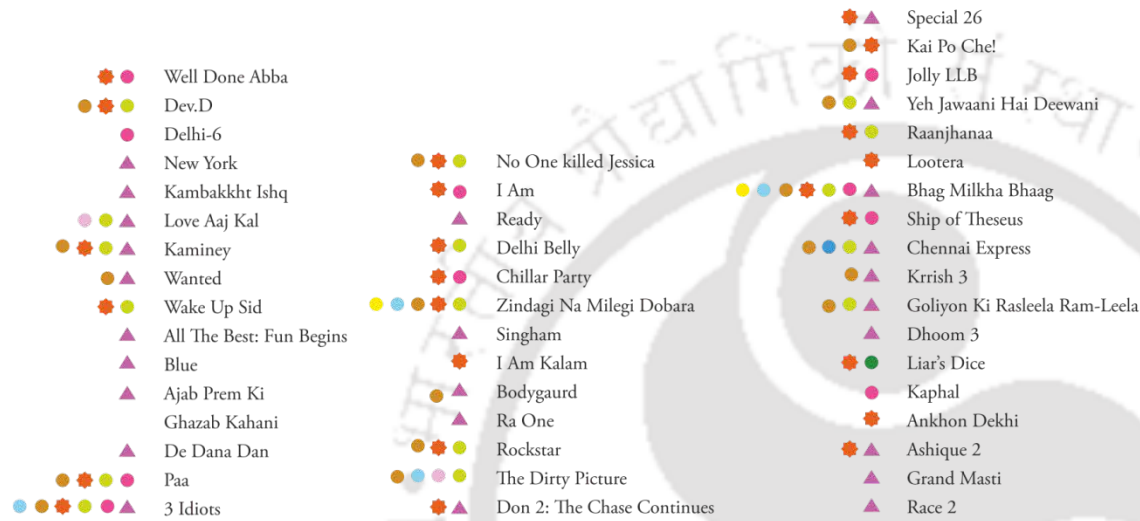
- Adhikar
- Nagina
- Aakhree Raasta
- Karma
- Naam

- Khoon Bhari maang
- Hatya
- Paap Ki Duniya
- Pestonjee
- Qayamat Se Qayamat Tak
- Salam Bombay
- Shahenshah
- Tezaab
- Main Zinda Hoon
- Trishagni

- Baap Numbri Beta
- Dus Numbri
- Drishti
- Kishen Kanhaiya
- Aaj Ka Arjun
- Aashiqui
- Agneepath
- Baaghi: A Rebel for Love
- Dil
- Ghayal
- Jeevan Ek Sanghursht
- Police Public
- Thanedaar







16 Appendix – J

Genre-wise appearance of characteristic features

There are only six movies under mythological genre. Having small sample in mythological genre, it is difficult to conclude anything related to this genre based on the statistical data.

Number of titles in each genre:			
<i>Genre</i>	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>
Mythological	06	00	06
Social drama	298	105	403
Action/violence /bandit	149	97	246
Romance	218	88	306
Historical	14	07	21
Comedy	72	91	163
Crime/thriller/horror	80	55	135

Position of the title in poster layout				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Top				
Mythological	03	–	03	50.00%
Social drama	87	38	125	31.02%
Action/violence/bandit	29	15	44	17.89%
Romance	47	15	62	20.26%
Historical	02	02	04	19.05%
Comedy	17	34	51	31.29%
Crime/thriller/horror	23	12	35	25.93%
Middle				
Mythological	01	–	01	16.67%
Social drama	24	08	32	07.94%
Action/violence/bandit	13	13	26	10.57%
Romance	11	05	16	05.23%
Historical	03	–	03	14.29%
Comedy	05	08	13	07.98%
Crime/thriller/horror	06	07	13	09.63%
Bottom				
Mythological	02	–	02	33.33%
Social drama	186	60	246	61.04%

Action/violence/bandit	107	69	176	71.54%
Romance	159	69	228	74.51%
Historical	09	05	14	66.66%
Comedy	50	49	99	60.73%
Crime/thriller/horror	51	36	87	64.44%

Shape of the title in poster layout

	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Rectangular				
Mythological	06	–	06	100%
Social drama	267	97	364	90.32%
Action/violence/bandit	109	89	198	80.49%
Romance	198	81	279	91.18%
Historical	11	07	18	85.71%
Comedy	56	75	131	80.36%
Crime/thriller/horror	68	51	119	88.15%
Curved				
Mythological	-	-	-	-
Social drama	23	05	28	06.95%
Action/violence/bandit	17	02	19	07.72%
Romance	15	03	18	05.88%
Historical	03	–	03	14.29%
Comedy	12	10	22	13.50%
Crime/thriller/horror	07	02	09	06.67%
CinemaScope				
Mythological	–	–	–	–
Social drama	02	02	04	00.99%
Action/violence/bandit	16	04	20	08.13%
Romance	03	01	04	01.31%
Historical	–	–	–	–
Comedy	02	03	05	03.07%
Crime/thriller/horror	04	01	05	03.70%
Others				
Mythological	–	–	–	–
Social drama	06	01	07	01.74%
Action/violence/bandit	08	01	09	03.66%
Romance	03	02	05	01.63%
Historical	–	–	–	–
Comedy	02	03	05	03.07%
Crime/thriller/horror	01	01	02	01.48%

Direction of the title in poster layout				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Horizontal				
Mythological	06	–	06	100%
Social drama	250	99	349	86.60%
Action/violence/bandit	126	86	212	86.18%
Romance	187	77	264	86.28%
Historical	12	07	19	90.48%
Comedy	56	66	122	74.85%
Crime/thriller/horror	67	53	120	88.89%
Vertical				
Mythological	–	–	–	–
Social drama	01	–	01	00.25%
Action/violence/bandit	–	–	–	–
Romance	–	–	–	–
Historical	–	–	–	–
Comedy	–	01	01	00.61%
Crime/thriller/horror	–	–	–	–
Diagonal				
Mythological	–	–	–	–
Social drama	23	03	26	06.45%
Action/violence/bandit	09	09	18	07.32%
Romance	16	08	24	07.84%
Historical	–	–	–	–
Comedy	04	14	18	11.04%
Crime/thriller/horror	07	02	09	06.67%
Curvilinear				
Mythological	–	–	–	–
Social drama	23	04	27	06.70%
Action/violence/bandit	14	02	16	06.50%
Romance	14	04	18	05.88%
Historical	02	00	02	09.52%
Comedy	12	10	22	13.50%
Crime/thriller/horror	06	–	06	04.44%

Size of the title in poster layout				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Big				
Mythological	01	–	01	16.7%
Social drama	62	01	63	15.6%
Action/violence/bandit	47	06	53	21.6%
Romance	47	03	50	16.3%
Historical	04	–	04	19.1%
Comedy	11	05	16	09.8%

Crime/thriller/horror	20	03	23	17.0%
Medium				
Mythological	03	–	03	50.0%
Social drama	221	97	318	78.9%
Action/violence/bandit	103	88	191	77.6%
Romance	169	83	252	82.4%
Historical	10	07	17	80.9%
Comedy	61	84	145	89.0%
Crime/thriller/horror	60	52	112	83.0%
Small				
Mythological	02	–	02	33.3%
Social drama	15	07	22	05.5%
Action/violence/bandit	00	02	02	00.8%
Romance	03	01	04	01.3%
Historical	–	–	–	–
Comedy	–	02	02	01.2%
Crime/thriller/horror	–	–	–	–

Letter face				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Serifs				
Mythological	03	–	03	50.00%
Social drama	131	43	174	43.18%
Action/violence/bandit	62	35	97	39.43%
Romance	105	26	131	42.81%
Historical	10	02	12	57.14%
Comedy	31	26	57	34.97%
Crime/thriller/horror	33	25	58	42.96%
Sans-serifs				
Mythological	03	–	03	50.00%
Social drama	156	57	213	52.85%
Action/violence/bandit	84	54	138	56.10%
Romance	101	52	153	50.00%
Historical	03	04	07	33.33%
Comedy	38	58	96	58.90%
Crime/thriller/horror	45	26	71	52.59%
Script				
Mythological	–	–	–	–
Social drama	03	04	07	01.74%
Action/violence/bandit	00	03	03	01.22%
Romance	07	08	15	04.90%
Historical	01	–	01	04.76%
Comedy	01	03	04	02.45%
Crime/thriller/horror	–	01	01	00.74%

Mixed/combo				
Mythological	–	–	–	–
Social drama	07	02	09	02.23%
Action/violence/bandit	03	05	08	03.25%
Romance	04	03	07	02.29%
Historical	–	01	01	04.76%
Comedy	02	04	06	03.68%
Crime/thriller/horror	02	03	05	03.70%

Letter case				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Uppercase				
Mythological	04	–	04	59.30%
Social drama	198	60	258	64.01%
Action/violence/bandit	113	79	192	78.04%
Romance	137	47	184	60.13%
Historical	09	01	10	48.24%
Comedy	48	46	94	57.67%
Crime/thriller/horror	65	44	109	80.74
Lowercase				
Mythological	–	–	–	–
Social drama	10	13	23	05.71%
Action/violence/bandit	–	01	01	00.41%
Romance	08	07	15	04.90%
Historical	–	03	03	14.29%
Comedy	03	09	12	07.36%
Crime/thriller/horror	02	04	06	04.44%
Sentence case				
Mythological	01	–	01	16.67%
Social drama	65	23	88	21.84%
Action/violence/bandit	16	11	27	10.98%
Romance	52	29	81	26.47%
Historical	04	01	05	23.81%
Comedy	11	21	32	19.63%
Crime/thriller/horror	08	05	13	09.63%
Combination				
Mythological	01	–	01	16.67%
Social drama	28	06	34	08.44%
Action/violence/bandit	20	06	26	10.57%
Romance	21	05	26	08.50%
Historical	01	02	03	14.29%
Comedy	10	15	25	15.34%
Crime/thriller/horror	04	03	07	05.19%

Letter weight				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Bold				
Mythological	06	–	06	100%
Social drama	293	89	382	94.79%
Action/violence/bandit	149	93	242	98.37%
Romance	217	74	291	95.10%
Historical	14	07	21	100%
Comedy	72	84	156	95.71%
Crime/thriller/horror	79	52	131	97.04%
Medium				
Mythological	–	–	–	–
Social drama	04	11	15	03.72%
Action/violence/bandit	–	02	02	00.81%
Romance	–	10	10	03.27%
Historical	–	–	–	–
Comedy	01	05	06	03.68%
Crime/thriller/horror	01	02	03	02.22%
Light				
Mythological	–	–	–	–
Social drama	–	02	02	00.50%
Action/violence/bandit	–	01	01	00.41
Romance	–	02	02	00.65%
Historical	–	–	–	–
Comedy	–	–	–	–
Crime/thriller/horror	–	–	–	–
Combination				
Mythological	–	–	–	–
Social drama	–	04	04	00.99%
Action/violence/bandit	–	01	01	00.41%
Romance	–	03	03	00.98%
Historical	–	–	–	–
Comedy	–	01	01	00.61%
Crime/thriller/horror	–	01	01	00.74%

Letter stroke				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Flat rectangular				
Mythological	03	–	03	50.00%
Social drama	203	41	244	60.54%
Action/violence/bandit	99	57	156	63.41%
Romance	138	41	179	58.49%
Historical	09	01	10	47.61%
Comedy	50	57	107	65.65%

Crime/thriller/horror	61	25	86	63.70
Sharp				
Mythological	–	–	–	–
Social drama	35	15	50	12.41%
Action/violence/bandit	06	09	15	06.10%
Romance	26	13	39	12.75%
Historical	01	02	03	14.29%
Comedy	06	01	07	04.29%
Crime/thriller/horror	04	07	11	08.15%
Rounded				
Mythological	–	–	–	–
Social drama	26	11	37	09.18%
Action/violence/bandit	07	01	08	03.25%
Romance	27	14	41	13.40%
Historical	01	–	01	04.76%
Comedy	14	18	32	19.63%
Crime/thriller/horror	05	02	07	05.19%
Grunge/Broken				
Mythological	–	–	–	–
Social drama	18	32	50	12.41%
Action/violence/bandit	31	26	57	23.17%
Romance	07	13	20	06.54%
Historical	–	04	04	19.05%
Comedy	01	07	08	04.91%
Crime/thriller/horror	10	21	31	22.96%
Decorative				
Mythological	03	–	03	50.00%
Social drama	16	06	22	05.46%
Action/violence/bandit	07	03	10	04.07%
Romance	21	06	27	08.82%
Historical	03	–	03	14.29%
Comedy	01	08	09	05.52%
Crime/thriller/horror	–	–	–	–

Type style				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Upright				
Mythological	05	–	05	83.33%
Social drama	253	84	337	83.62%
Action/violence/bandit	117	67	184	74.80%
Romance	190	66	256	83.65%
Historical	13	07	20	95.24%
Comedy	53	62	115	70.55%
Crime/thriller/horror	64	47	111	82.22%

Italics/oblique				
Mythological	01	–	01	16.67%
Social drama	33	14	47	11.66%
Action/violence/bandit	09	25	34	13.82%
Romance	21	18	39	12.75%
Historical	01	–	01	04.76%
Comedy	01	14	15	09.20%
Crime/thriller/horror	08	08	16	11.85%

Combination				
Mythological	–	–	–	–
Social drama	12	07	19	04.72%
Action/violence/bandit	24	04	28	11.38%
Romance	08	03	11	03.60%
Historical	–	–	–	–
Comedy	18	15	33	20.25%
Crime/thriller/horror	08	–	08	05.93%

Letter spacing				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>

Normal				
Mythological	01	–	01	16.67%
Social drama	108	71	179	44.42%
Action/violence/bandit	13	55	68	27.64%
Romance	52	52	104	33.99%
Historical	06	06	12	57.14%
Comedy	13	37	50	30.68%
Crime/thriller/horror	15	32	47	34.82%

Tight				
Mythological	05	–	05	83.33%
Social drama	180	29	209	51.86%
Action/violence/bandit	122	37	159	64.64%
Romance	158	32	190	62.09%
Historical	08	01	09	42.86%
Comedy	53	45	98	60.12%
Crime/thriller/horror	58	21	79	58.51%

Overlapping				
Mythological	–	–	–	–
Social drama	09	02	11	02.73%
Action/violence/bandit	14	03	17	06.91%
Romance	07	02	09	02.94%
Historical	–	–	–	–
Comedy	06	08	14	08.59%
Crime/thriller/horror	07	01	08	05.93%

Loose				
Mythological	–	–	–	
Social drama	–	04	04	00.99%
Action/violence/bandit	–	02	02	00.81%
Romance	–	03	03	00.98%
Historical	–	–	–	–
Comedy	–	01	01	00.61%
Crime/thriller/horror	–	01	01	00.74%

Dimension				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Mythological	–	–	–	–
Social drama	71	07	78	19.36%
Action/violence/bandit	101	28	129	52.44%
Romance	73	10	83	27.12%
Historical	04	–	04	19.05%
Comedy	25	15	40	24.54%
Crime/thriller/horror	28	07	35	25.93%

Perspective				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Mythological	–	–	–	–
Social drama	27	04	31	07.69%
Action/violence/bandit	54	15	69	28.05%
Romance	20	03	23	07.52%
Historical	01	01	02	09.52%
Comedy	08	12	20	12.27%
Crime/thriller/horror	17	05	22	16.30%

Texture				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Mythological	–	–	–	–
Social drama	39	45	84	20.84%
Action/violence/bandit	59	63	122	49.59%
Romance	34	29	63	20.59%
Historical	01	06	07	33.33%
Comedy	07	22	29	17.79%
Crime/thriller/horror	21	38	59	43.70%

Colour				
	<i>Pre-digital</i>	<i>Digital</i>	<i>Total</i>	<i>Overall (%)</i>
Red				
Mythological	01	–	01	16.67%
Social drama	107	15	122	30.27%
Action/violence/bandit	34	26	60	24.39%
Romance	75	12	87	28.43%
Historical	07	–	07	33.33%
Comedy	20	09	29	17.79%
Crime/thriller/horror	26	11	37	27.41%
Yellow				
Mythological	02	–	02	33.33%
Social drama	69	07	76	18.86%
Action/violence/bandit	53	09	62	25.20
Romance	58	10	68	22.22%
Historical	02	01	03	14.29%
Comedy	16	11	27	16.56%
Crime/thriller/horror	25	06	31	22.96%
White				
Mythological	02	–	02	33.33%
Social drama	46	26	72	17.87%
Action/violence/bandit	08	22	30	12.20%
Romance	27	17	44	14.38%
Historical	02	04	06	28.57%
Comedy	10	13	23	14.11%
Crime/thriller/horror	11	15	26	19.26%
Black				
Mythological	–	–	–	–
Social drama	06	10	16	03.97%
Action/violence/bandit	02	05	07	02.85%
Romance	02	05	07	02.29%
Historical	01	–	01	04.76%
Comedy	01	05	06	03.68%
Crime/thriller/horror	–	02	02	01.48%
Red + Yellow + White + Black (R+Y+W+B)				
Mythological	–	–	–	–
Social drama	25	21	46	11.41%
Action/violence/bandit	32	16	48	19.51%
Romance	18	20	38	12.42%
Historical	01	–	01	04.76%
Comedy	10	18	28	17.18%
Crime/thriller/horror	13	11	24	17.78%
Multicolour				
Mythological	–	–	–	–
Social drama	06	06	12	02.98%
Action/violence/bandit	04	04	08	03.25%

Romance	07	06	13	04.25%
Historical	–	–	–	–
Comedy	04	10	14	08.59%
Crime/thriller/horror	–	–	–	–
Others				
Mythological	01	–	01	16.67%
Social drama	39	20	59	14.64%
Action/violence/bandit	16	15	31	12.60%
Romance	31	18	49	16.01%
Historical	01	02	03	14.29%
Comedy	11	25	36	22.09%
Crime/thriller/horror	05	10	15	11.11%



17 Appendix – K

Poster printing process

There were many factors which have played significant role in the development of visual language of the movie poster over the period. Budgets, production techniques, speed of production, scale of the movie, place of release and target audience are some of them. With introduction of each new technology, there were significant changes in the graphic design aesthetics across the timeline (Noble & Bestley, 2005).

Development in the printing technology was one of the key factors which have influenced and changed the visual look of the poster over the period.

Literature shows that since the ancient time the art of reduplication and block printing was known to Indians. Discoveries of *seals* from different places such as Mohenzodaro, Harappa and Lothal confirm the same (John, 1931). These *seals* were used to create impression on clay and other materials typically used for trading transactions. Mostly in square shape, *seals* were mainly carved out of stone and fired to make them more long-lasting (The British Museum). The symbols used on seals are considered as script of the Indus Valley language. There is evidence in the literature that “the priests and laymen in India make *Kaityas* or images with earth, or impress the Buddha’s images on silk or paper, and worship it with offerings wherever they go” (Tsing, 1896). Fragment of stone inscription from the Kamal Maula mosque of Dhar also suggest towards the practice of stone block printing during eleventh century in India. Wood block printing or xylography was also popular in textile printing since the early days. During the medieval days, European Jesuits brought printed books and the knowledge of printing press, and presented them to the then rulers such as Mughals and Marathas. However, Indian culture was always resistance to this new art form. The inherent strength of Indian scribal/calligraphy and oral culture might be main reason behind this resistance (Ross & Shaw, 2012).

It was sixteenth century when introduction of printing from movable type acted as a landmark in the history of Indian printing. Similar to the other part of Asia, culture and religion become two main influencing factors for the printing proliferation in India (Verghese, 2011). Sixteenth century was the time of British colonial expansion and Christian missionaries started extending their reach all across the globe in pursue of propagating the Christianity. Printed literature acted as one of the significant medium to do the same as it enables to reach large number of people. The first printing press came to India accidentally. In 1556, Jesuit missionaries from Portugal were on their way to Ethiopia. However due to some political reason, missionaries did not go to Ethiopia and press stayed in Goa. November 6, 1556 witnessed the first literature printed in India (Sarkar, 2013; Verghese, 2011). Later missionaries spread all across India and established a number of printing presses in different parts of India which caused literature revolution. After this, India witnessed a significant development in the printing Industry.

Graphic art was always a part of publishing. It mainly got more popularised from the early seventeenth century (Chappell & Bringhurst, 1999). Though, development in the printing process resulted into several changes in typographical features, however, engraving remained the popular technique to print illustrations either using wood or copper plate. In 1818, Charles Heath and Jacob Perkins made it more practical by introducing engraving in steel plates which resulted into significant increase in plate life (ibid.). Literatures reveal that there were mainly four traditional type of printing which were popular for the reproduction of painting and graphic art. These were; relief printing, Intaglio, lithography, offset and screen process printing. Out of this, lithography, chromolithography and offset printing are the three main printing techniques used in India for the poster reproduction before shifting to the digital platform. Further sections will give more light on the process and development in these techniques.

Lithography

Until the eighteenth century, print was mainly reproduced through wood block printing. The first name who brought revolutionary change in this practice was Aloys Senefelder (Chappell & Bringhurst, 1999). He laid the foundation of lithographic process in 1798 which was later referred as *planographic* (Sarkar, 2013). In his first attempt, he used copper plates; however, later he shifted to limestone. High cost of copper plates might be one reason behind this shift. In this process flat surface of limestone is used as image carrier. Its make-ready procedure was a very tedious job. In the beginning, Senefelder used nitric acid to etch the stone surface. This resulted into slightly raised surface which was got inked to be printed on a paper. Due to raised surface, there were lots of problem in this process such as having ink spread around the image at the time of printing process. Later he discovered that printing can be done without raising the surface and this leads to discovery of chemical based lithography printing which was based on “Affinity and Rejection principle”. In this process, the image or art work to be printed is drawn back to front using greasy ink or crayon on a flat smooth stone surface. As, limestone has an excellent capacity to absorb water, the stone surface is first damped with water and then inked by ink roller. The oil based ink gets accepted by the grease-receptive image area whereas; rest of the area repels the ink because of water. Again water is applied to the stone surface where, non-image area holds it and greasy image area repels it. After inking and watering the stone surface, the paper is laid on the top of the ink stone and pressed against it to get the art form printed on the paper (Chappell & Bringhurst, 1999; Sarkar, 2013). Stone lithography was quite popular till the early 19th century especially for commercial reproduction. However, India witnessed the great expansion of lithography printing from the 19th century to the first decade of 20th century (Shcheglova, 2012). The success of this printing was remarkable in the Indian context because, this process could be applied to all languages irrespective of the varying script. However, because of slow flatbed system, difficulty in the storage of heavy stone slabs, expensive stone and its limited supply affected to its primacy in the mass production era (Sarkar, 2013).

Chromolithography

It is an extension of lithography process. Chromolithography or technique of printing in colour is a unique method for making multi-colour prints. It is the addition of colour into the actual printing process as opposed to adding colour by hand to a black and white lithograph. Though, Senefelder has experimented doing multicolour lithography in the early 19th century, it is believed that chromolithography was discovered in 1837 by a French lithographer Godefroy Engelmann (Meggs, 1998). Using the same principles of lithography, this technique uses separate stone for each colour to be printed for the final art work. The main challenge in this process was to keep the images aligned. To get the accurate registration, key outline image and registration bars are used with each stone before drawing the image. Similar to the lithography, the skilled lithographic artist transfers the original coloured design by hand into the limestone slab in reverse image. One stone slab carries one colour image which can go up to twelve slabs depending upon the original artwork. To get the finest result, before creating the images for each colour, litho artist should have clear visualization about how all colours would interact and overprint to recreate the original artwork. Tonal effect can also be achieved through this technique by the use of raised gelatin stipple image and air brush spray. The movie posters reproduced using stone lithography printing process is characterized with rich textures and vibrant colours.

Offset printing

The main means of pictorial/illustration reproduction till the mid-nineteenth century were wood, metal engraving and lithography where lithography was the popular one in the later period. Later down the timeline, offset printing, a faster and cheaper outgrowth of lithography become more popular for printing pictorial materials. Costly make-ready procedure, slow production rate, inability to print fine-screen half tone on less expensive paper in old methods were prominent reason behind shifting to the offset printing. The process of shifting from lithography to offset was started with the setup of the first mechanical press for lithography in Vienna by George Sigl. This

was later adopted for offset printing on tin mainly used for printing advertisements on cookie boxes, sign boards and tobacco tins. Offset lithography on paper was achieved in early twentieth century when a New York based painter named Ira Rubel developed an offset press. W. Chappell & R. Bringhurst further defines the process as, “the offset principle had been used for printing from stone into tin, but for printing on paper, flexible metal plates are used. These are wrapped around a cylinder which runs against a second, rubber-covered cylinder (the blanket). The image is offset or transferred from the printing plate to the blanket and from there transferred to paper. The printing image lies upon the surface of the paper instead of being driven into the paper as it is with a letterpress” (Chappell & Bringhurst, 1999).

The offset printing on paper made the printing flat. It removed the two important characteristic feature of lithography printing i.e. tactile sense of scale and its three-dimensionality. It also provided flexibility to increase or decrease the size of type or image at will as in later period with the advancement in the technology it uses photographic process to create plates. In India, offset printing became popular around 1960s, much later when it was invented. However, it witnessed a huge popularity in movie publicity industry because of fast and cheap reproduction and options of using multiple colours.

18 Appendix – L

Movie titles and signboard design

Globalization and digital revolution resulted into significant change in print and publicity design. Though these developments brought uniformity in terms of materials, colours, layout and use of typeface, it replaced the rich visual and symbolic culture (Mathur, 2005) from the Indian streetscape. However, practice of title design remains unchanged and customized expressive lettering continued based on the requirement of story and theme of the film. Digital technology also hit hard to the artists involved in film publicity industry. In the film ‘*Fading Canvas*’ by Manohar Singh Bisht, many poster artists have acknowledged the power of digital technology and its adverse effect on their livelihood (Film Division of India, 2015). Because of this many of them forced to look for other jobs. For example Parvez²⁸, Prithvi Soni²⁹, painter Shabhu, Charan (featured on *handpaintedtype.com*) and most of them found their way in different professions like art exhibitions, signboard and number plate design. This transition brought lots of influence from their previous profession to the new field and one cannot ignore the influence of title design on street graphics especially signboard design. Nanki Nath and Ravi Poovaiah have found the significant influence of movie poster themes on the colour trends used in the shop signs of cities in India (Nath & Poovaiah, 2015). Through their study, it is interesting to look at how colour being a primary visual attribute, helps to reflect the thought and aspirations of particular time period influenced by socio-political setup in India. In this section, only significant attributes which has been key stimulus for the

²⁸ Parvez is a banner and poster artist based in Lucknow. He took the profession of *number plate design*. According to him, the introduction of digital design and advance printing technology took the job of many artists who rely on film publicity industry for their livelihood

²⁹ Prithvi Soni is a poster and banner art designer based in Bombay. He shifted to the field of *art exhibitions* after digital revolution in the industry. According to him, though digital technology has snatched the job of many artists, it has also brought revolution in film publicity. It has provided the opportunity of generating many options in quick time frame, use of digital image and many more.

transition and influence on signboards has been covered. Figure 18.1, Figure 18.2, Figure 18.3, Figure 18.4, Figure 18.5, and Figure 18.6 illustrates significant attributes of the Bollywood movie titles and its similar replication in signboard design.

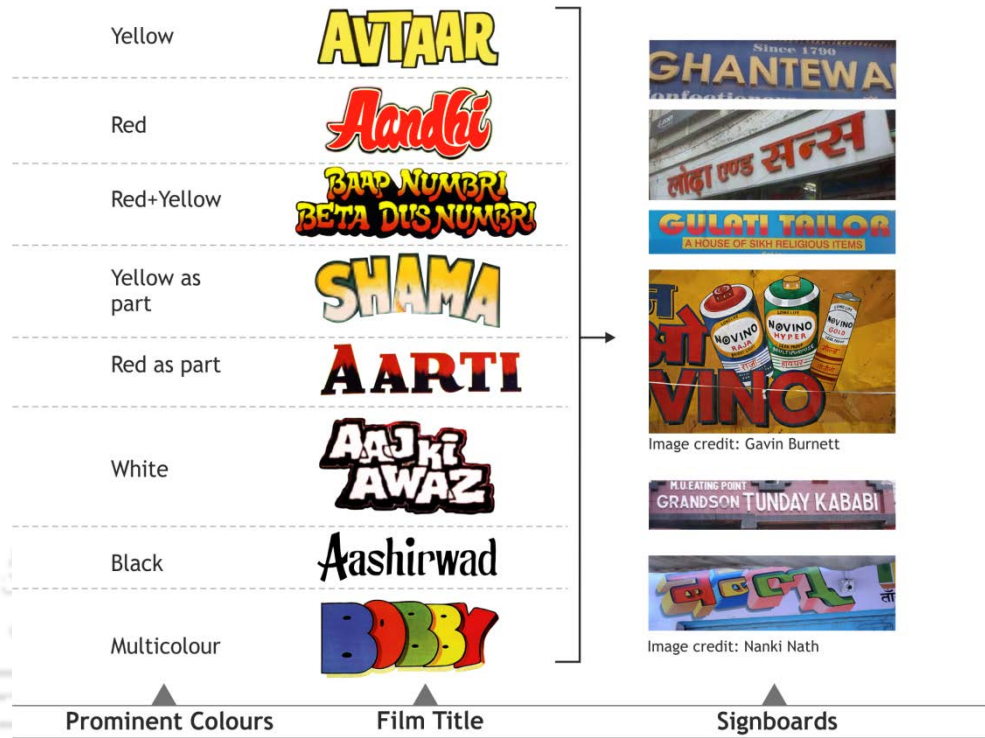


Figure 18.1: Prominent colours used and its influence on signboard design

In many cases background panels have been used as a part of title design like signboards. It is hard to say that which of them have influenced the other, but looking at the majority, it seems that in this case signboards have influenced the title designs. Films like *Awara* (1951), *Barsaat* (1955), *Baadshah* (1999), *Chalte Chalte* (2003), *Dhoom* (2004), *Bunty Aur Babli* (2005), *Golmaal* (2006), *Chak De India* (2007), *Band Baaja Baaraat* (2010), *Bol Bachchan* (2012) and many more have utilized background panel in their title design. Figure 18.2 show examples under this category.

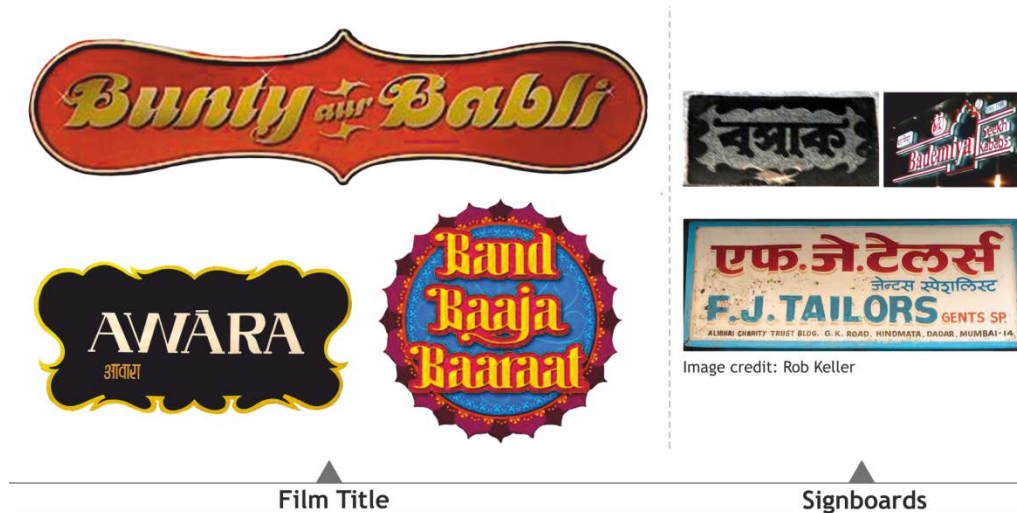


Figure 18.2: Use of background panel in title design and signboards



Figure 18.3: Dominating letterform and their reflection in signboard

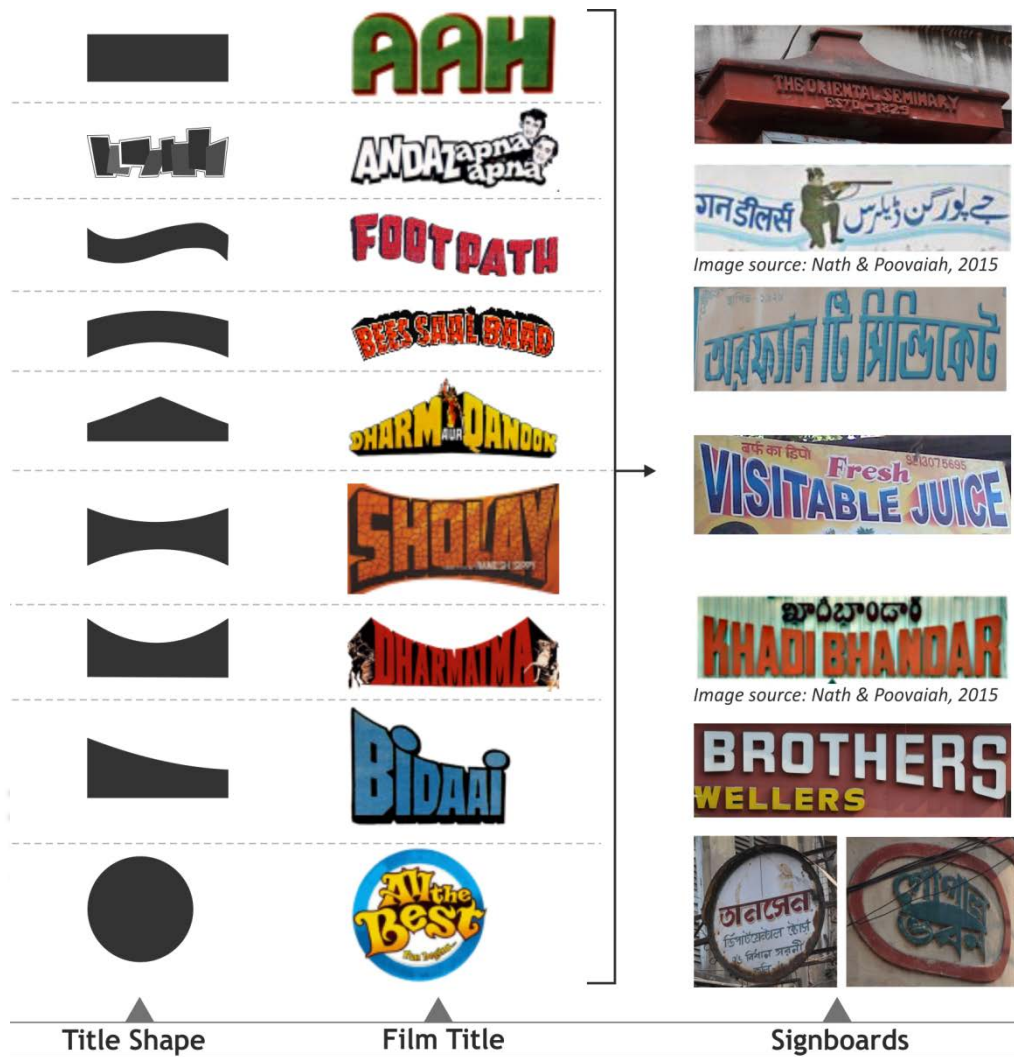


Figure 18.4: Prominent title shapes and similar reflection in signboards



Figure 18.5: Dominating visual texture in film titles and signboards

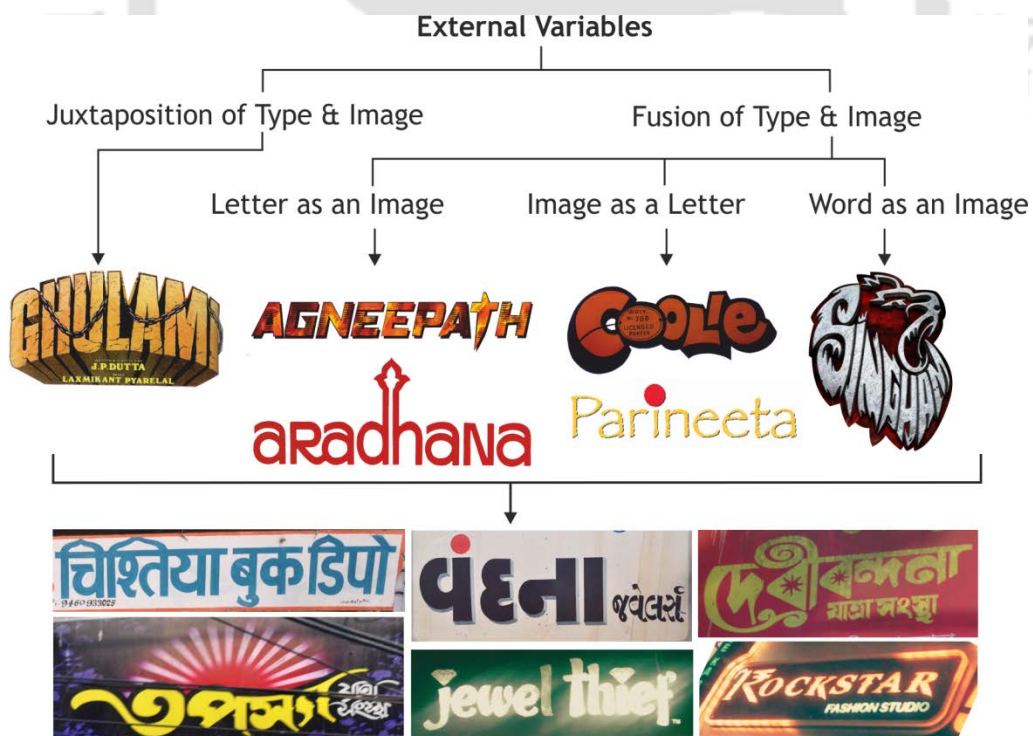


Figure 18.6: External elements and their use in title as well as signboard design

19 Appendix – M

The Calendar art in India

With the growth of colonial art school in the eighteenth century, Indian art came in influence to the western art style. This influenced Indian artist to use perspective and proportion in their art works. Figures in the paintings become more realistic inspired from actual human proportion. Raja Ravi Verma is one of the prominent painters in Indian art history who is known for fusing European techniques with a purely Indian sensibility. The realism of European art compare to the traditional stylistic paintings of India make a huge impact on him and inspired him to modelled his mythological female characters on south Indian women (see Figure 19.1). He is widely acclaimed as being the link between traditional and contemporary Indian Art. Manjari Sihare states that, “Ravi Varma (1848-1906) is credited for many-a-firsts: probably the first Indian artist to master perspective and the use of the oil medium; the first to use human models to illustrate Hindu gods and goddesses; the first Indian artist to become famous, before him painters and craftsmen were largely unidentified; and the first to make his work available not just to the rich elite but also to common people by way of his oleographs” (Sihare, 2013).



Figure 19.1: Arjun Subhadra by Raja Ravi Verma

Raja Ravi Verma is also popularly regarded as father of calendar art in India (Insaf, 2012). He started his lithographic press in 1894 in Bombay (Sihare, 2013). This was the period when oleography (chromolithography) was a new form of printing in India. Ravi Verma mastered this technique and used it for printing the gaudy calendar art (see Figure 19.2) and commodity packaging. This technique helped in reproducing an oil painting on a paper with exact colour and brushstrokes texture.



Figure 19.2: Goddess Lakshmi and Saraswati by Raja Ravi Verma, source: (Sihare, 2013)

With the popularity of Ravi Verma press and subsequent establishment of new printing presses in the area, Bombay and Poona emerged as two major centers for mass print reproduction. Print media became the important channel for the wide circulation of images and ideas to common people. Manjari Sihare further states that, “The mass prints mainly represented Indian’s past ethos inspired by the two main epics, Ramayana and Mahabharata. This mass production made information available to one and all, helped forge a national identity in modern India, creating a unified visual culture – a culture that was the need of the hour in a country where the dialect changed every 5 kilometers” (Sihare, 2013).

Calendar art became one of the important parts of the popular visual culture in India during late 19th and early 20th century. It is interesting to observe that, the imagery of

calendar art majorly revolved around four themes; 1) religious scenes and figures mostly from Hindu mythological epic, Ramayana and Mahabharata, 2) patriotic depicting national heroes and leaders, 3) filmic which includes pin-ups and portraits of movie characters, and 4) landscapes (Insaf, 2012). Every theme was meant to cater different group of people in the society. The calendar culture brought significant change in the pattern of worship (ibid.). The religious calendar finds their place on house walls. The gods who were always in temple only accessible to the upper caste people now become portable and part of every home irrespective of caste. Filmic calendars were mostly popular in youth population who aspires to be look like popular movie stars. Social and political changes also influenced the theme of calendar art. For example, patriotic theme based calendar became more popular during the pre-independence period.

Calendar art not only resulted into widespread distribution of cheap colour images but it also influenced and got inspired from other art form such as theatre, film and photography. Art work of several renowned artists especially Raja Ravi Verma's paintings and calendar art became an inspirational source for many film makers of the time such as Dada Saheb Phalke and Baburao Painter. His calendar art style was copied in many movie posters especially movie based on religious theme. Figure 19.3 show movie publicity materials showing similar visual vocabulary of calendar art. The calendar art style hugely popularized through cheap lithographic reproductions is now a fast-fading fad. Advancement in printing techniques and use of digital platform has drastically affected this art form. Today, this art form has been overtaken by glossy, photographic reprints. Patricia Uberoi notes, "Avant-garde, indeed creative, in its time, the calendar art style is now sedimented as an authentic Indian 'kitsch' with an ephemeral past and an uncertain future" (Uberoi, 1990).



Figure 19.3: Movie publicity materials showing influence of calendar art; *Devdas* (1935), *Gallant Heart* (1931), *Kalyan Khajina* (1924), *Sati Savitri* (1927), *Jai Santoshi Maa* (1975) and *Jai Mahalakshmi Maa* (1976)

20 List of publications

1. **Shahid M.,** & Udaya Kumar, D. (2018). Study of Visual Semantic Attributes Responsible for Effective Communication in Bollywood Movie Titles. (M. Frangopoulos, & E. Zantides, Eds.) *Punctum. International Journal of Semiotics, IV*(1), 135-164. doi:10.18680/hss.2018.0009
2. **Shahid M.,** & Udaya Kumar D. (2018) Study of Visual Ergonomic Issues in Title Design in Popular Hindi Cinema Posters. In: Ray G., Iqbal R., Ganguli A., Khanzode V. (eds) *Ergonomics in Caring for People*. Springer, Singapore.
3. **Shahid, M.,** & Udaya Kumar, D. (2017). Opportunities for New Digital Typefaces Inspired from Lettering in Bollywood Film Titles and Street Graphics in India. *Typography Day 2017*. Department of Integrated Design, University of Moratuwa, Sri Lanka.
4. **Shahid, M.,** & Udaya Kumar, D. (2017). Design Practices in Bollywood Poster Design: An Overview from 1930s -Present. In A. Sharma, & J. Rajeswaran (Ed.), *Creativity and Cognition in Art and Design* (pp. 24-35). New Delhi: *Bloomsbury India*. (ISBN: 978-93-86349-88-0)
5. **Shahid, M.,** Udaya Kumar, D., & Chandra, S. (2016). External Semantic Elements and its Importance in Title Design in Popular. In P. Amado, V. Quelhas, & J. B. Pereira (Ed.), 6.º Encontro de Tipografia (6th Typography Meeting) (pp. 99-108). Livro de Atas. Aveiro: Universidade de Aveiro.
6. **Shahid, M.,** Prasad, B., & Udaya Kumar, D. (2015). Title Design in Bollywood Film Posters: A Semiotic Analysis. In A. Chakrabarti (Ed.), *ICoRD'15 – Research into Design Across Boundaries Volume 1. 34*, pp. 291-301. Bangalore: Springer. (DOI: 10.1007/978-81-322-2232-3_26)
7. **Shahid, M.,** & Udaya Kumar, D. (2014). Title Design in Hindi and Bengali Film Posters. *Typography Day 2014*. Symbiosis Institute of Design, Pune.
8. **Shahid, M.,** Chandra, S., & Udaya Kumar, D. (2015). Lettering and Calligraphy in Bollywood Movie Titles. '*Kalakshar*' *Design Innovation in Calligraphy and Languages*. Varanasi: Department of Applied Art, Faculty of Visual Arts, BHU.



Parameters for the selection of popular Bollywood movies:

CATEGORY	COLOUR CODE	CRITERIA
Milestone movies	◆	<p><i>100 Bollywood Films</i> by Rachel Dwyer, 2005 (book).</p> <p><i>Indian Cinema: The Bollywood Saga</i> by Dinesh Raheja and Jitendra Kothari, 2004 (book).</p> <p><i>Bombay Cinema: An archive of the city</i>, by Ranjani Mazumdar 2007 (book).</p> <p><i>The Cinema of India (1896-2000)</i> by Yves Theraval (book).</p>
Highest grossing	▲	Highest grossing, source: <i>Encyclopedia of Bollywood (1940-1981 & 1990-2007)</i> , Boxofficeindia.com (82-89), addtoday.com (2008-14).
Highest rated movies	★	IMDb Popular List (from 1940 to present).
Award-winning movies	◆ ▲ ● ◆ ● ◆ ● ● ● ● ● ● ● ● ● ●	<p><i>National Film Award (NFA)</i>, started in 1953.</p> <p><i>Filmfare Awards & Nominations</i> (from 1953 to present).</p> <p>Indian entry for <i>Academy Awards</i> (best foreign language film category started in 1956).</p> <p><i>International Indian Film Academy Awards (IIFA)</i>, started in 2000.</p> <p><i>Zee Cine Award (ZCA)</i> for best Hindi film started in 1998.</p> <p><i>Starlight Award</i> for the best film started in 2003.</p> <p><i>Screen Award</i> for best film started in 1994.</p> <p><i>Star Guild Award</i> for best film started in 2004.</p>

